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ORATORY AND POETRY IN FÉNELON'S LITERARY THEORY

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I

FÉNELON is believed to have written his famous *Dialogues on Eloquence* in the year 1679.[1] At that time he was twenty-eight years old, and his career as priest of the parish of Saint-Sulpice in Paris had just been terminated by his appointment as Superior of the "New Catholics," an institution designed to strengthen the orthodoxy of young women newly converted from Protestantism to Catholicism. Thirty-five years later, his life almost at an end, he composed his *Letter to M. Dacier, Permanent Secretary of the French Academy, on the Occupations of the Academy*. Between these two epochs in his literary career, he distinguished himself in various ways: he served for ten years as preceptor of Louis XIV's grandson, heir presumptive of the throne of France; he became a member of the French Academy and wrote his best-known work, *The Adventures of Telemachus;* he was named Archbishop of Cambrai; and he identified himself with the doctrine of Quietism as advocated by Madame Guyon. This doctrine, with its emphasis upon the annihilation of self and the passivity of the soul as the conditions necessary to achieve a mystical union between man and God, cast a shadow across the last two decades of Fénelon's life. His support of Madame Guyon when she fell from favor at court led to the termination of his productive friendship with the great preacher Bossuet, and caused such other misfortunes as his dismissal from his preceptorship in the royal household and the condemnation of one of his works by Pope Innocent XII. These events occurred during the last three or four years of the seventeenth century. Thereafter Fénelon lived at Cambrai and devoted himself to his duties as Archbishop and his pursuits as writer.

His *Letter to the Academy* was first published at Paris in 1716, the year after his death, and it achieved immediate recognition in intellectual circles. At

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[1] C. Revillout, "Un problème de chronologie littéraire et philologique: date présumable des 'dialogues' de Fénelon 'sur l'éloquence,'" *Revue des Langues Romanes*, XXXIII (1889), 5-30, 194-216. See also E. Carcassonne, *État présent des travaux sur Fénelon* (Paris, 1939), p. 109.

Amsterdam in 1717 it was printed in company with the *Dialogues on Eloquence,* which up to that moment had lain in manuscript.[2] Upon these two works Fénelon's reputation in the field of aesthetics and rhetorical theory pretty largely depends.[3] At no place in the whole body of his writings is oratory analyzed with the care and brilliance that he bestows upon it in the *Dialogues,* where he also has things to say about historical and philosophical composition, poetry, music, dancing, painting, and architecture. The *Letter to the Academy* is concerned with much the same subject matter. It begins by recommending that the Academy complete its dictionary of the French language. It then proposes a grammar and a rhetoric as projects of immediate concern. Next it furnishes a detailed plan for treatises on poetics, tragedy, comedy, and historical writing. It concludes with a contribution to the controversy between ancients and moderns, and with an indication that Fénelon had not lost his earlier preference for Greek architecture as against Gothic.

The *Letter to the Academy* has received more praise than have the *Dialogues,* no doubt because the predominance of aesthetic interests in the former turned out to be more congenial to subsequent taste than did the predominance of rhetorical interests in the latter. But it should be emphasized that Fénelon himself did not in either of these works take the part of the aesthetic interests against the rhetorical. He makes no invidious assumptions about the superiority of poetry to oratory. Nor does he give more care to one than to the other, as if they were of unequal value and deserved unequal kinds of intellectual effort from the theorist who chose to write upon both. He does not see them as so disparate in quality that oratory has to be patronized for claiming a persuasive function and a concern for a practical method, whereas poetry has to be exalted for its capacity to give delight by means veiled in the higher mysteries of genius. He does not account for the differences between the oration and the poem by postulating that they stand in relation to each other in the kingdom of letters as commoner stands to aristocrat in the monarchy of the Bourbons. The fact is, Fénelon sees oratory and poetry as instruments of similar value in human affairs. But he is aware that there are differences between them, and he devotes productive attention to the formulation of these differences.

In this essay I should like to state what Fénelon's conception of these differences is. I shall not attempt to handle my subject in terms of everything Fénelon had to say upon all matters pertaining to critical and aesthetic theory. My discussion instead will be limited to his analysis of oratory and poetry in the *Dialogues* and the *Letter to the Academy.*[4] These two works, as I have already indicated, represent in concentrated form the essential principles of this aspect of his thinking. This aspect is worthy of attention for three reasons. First, it illustrates a specific application of the views of Plato, Cicero, and St. Augustine to the problems of the seventeenth century. Secondly, it raises issues similar to those involved in the modern question of the relations between propaganda and art. Thirdly, it

[2] A. Cherel, *Fénelon au XVIIIe Siècle en France (1715-1820)* (Paris, 1917), p. 269.

[3] For an enumeration of other works by Fénelon on these subjects, see Carcassonne, *op. cit.,* pp. 73-74.

[4] For other studies bearing upon Fénelon's theory of aesthetics, criticism, and rhetoric, see F. Brun, *Fénelon critique d'art* (Meulan, 1899); P. Bastier, *Fénelon. Critique d'art* (Paris, 1903); G. Landolf, *Esthétique de Fénelon* (Zurich, 1914); E. B. O. Borgerhoff, *The Freedom of French Classicism* (Princeton, 1950), pp. 220-234.

indicates the frustrations that attend even the most promising distinctions between the rhetorical and the poetic branches of literature.

II

The basic principle in Fénelon's conception of the relations between oratory and poetry is that these two arts, in common with all the others, are persuasive in function. By this he means that the various arts cannot be logically grouped to one side or the other of a dividing line between that which gives pleasure and that which influences thought and action. His belief is that, if there seems to be a class of artistic works devoted wholly to the giving of pleasure, the critic should deal with it, not as something fundamentally unpersuasive, but as a case of concealed persuasion. He insists, in short, that all works of art act to influence the conduct of mankind, pleasure being an intermediate aim, a way station on the road to ultimate persuasiveness.

This view is applied to oratory early in the *Dialogues on Eloquence*. One of the spokesmen, who is called *A*, and whose importance suggests that he expresses Fénelon's own ideas, demands of another spokesman, *B*, the definition of eloquence. *B* replies that eloquence is the art of speaking well. *A* wonders whether men speak simply to speak well, whether talk has no design except that of achieving the status of refinement. This observation leads *B* to declare that men speak in order to please and in order to persuade. Thus are two rival aims of oratory brought into focus, the former being no doubt intended by Fénelon to represent the prevailing conception of rhetoric as derived from the teachings of Peter Ramus,[5] while the latter is the conception of Fénelon himself. What *A* says in reply to *B* is not only a denial that these two aims are in any final sense mutually exclusive, but also a fresh approach to the pleasure-persuasion dichotomy in artistic theory. *A* remarks at once that a careful distinction should be made between "to please" and "to persuade." Then he states how orators proceed in practice:

> They speak to persuade—that is what they always do. They also speak to please—that is merely what they too often do. But when they seek to please, they have another, a more distant, aim, which is nevertheless the principal one. The good man seeks to please only that he may urge justice and the other virtues by making them attractive. He who seeks his own interest, his reputation, his fortune, dreams of pleasing only that he may gain the bow and esteem of men able to satisfy his greed or his ambition. Thus, even his case can be reduced like that of the good man to persuasion as the single aim which a speaker has; for the self-interested man wishes to please in order to flatter, and he flatters in order to inculcate that which suits his interest.[6]

Later in the *Dialogues*, *A* reverts once more to the thesis that pleasure is an effect to be striven for only because it lies athwart the road to persuasion. He demands of *C*, Fénelon's third character, whether anything in a discourse can have any function except that of influencing the hearer. *C* replies that certain things in discourse will contribute to the hearer's pleasure. *A* observes:

> Let us distinguish, if you will. That which serves to please in order to persuade is good. Solid and well-expounded proofs are unquestionably pleasing; the lively and natural movements of the speaker have much charm; faith-

[5] See below, sec. V. The relation between Fénelon's *Dialogues on Eloquence* and the dialectical and rhetorical doctrines of Peter Ramus is discussed at some length in the present author's *Fénelon's Dialogues on Eloquence A Translation with an Introduction and Notes* (Princeton: Princeton University Press, 1951). A brief summary of that relation appears in the concluding section of this paper.

[6] *Oeuvres de Fénélon*, [ed. J. -E. -A. Gosselin and A. -P. -P. Caron] (Versailles and Paris, 1820-1830), XXI, 9. All quotations from the *Dialogues on Eloquence* and the *Letter to the Academy* in this paper are referred to this edition, the translations being by the present author.

ful and animated portraitures enchant. Thus the three things which we make essential to eloquence give pleasure; but they are not limited to this effect. It is a question of knowing whether we shall approve of thoughts and expressions which have no purpose but to please, and which cannot in any way have a more substantial purpose. These I call conceits. Of course, you are always to keep well in mind, if you will, that I praise in discourse all the pleasing traits which minister to persuasion; and that I reject only those wherein the author, full of self-admiration, has sought to exhibit himself and to amuse the listeners with his wit, rather than to absorb them utterly in his subject.[7]

Oratory in Fénelon's scheme is not the only art that has persuasion as its principal function and pleasure as an intermediate effect. He puts poetry and the other fine arts in the same class. In the *Dialogues C* observes: "But if true orators are poets, it seems to me that poets are also orators, because poetry is by rights persuasive." And *A* replies: "Unquestionably they both have the same end."[8] These statements are made in connection with Fénelon's attempt to differentiate poetry from oratory, and later we shall see what that differentiation amounts to. Just now, however, we need perhaps only to notice that, whatever differences he has in mind, he insists at least upon the complete identity of these two arts in respect to persuasiveness. In the *Letter to the Academy* he attributes the same function to the other fine arts, emphasizing again that pleasure is an auxiliary effect:

Plato does not permit in his republic any music with the effeminate pitch of the Lydian style. The Lacedaemonians excluded from their republic all the highly complicated instruments which were able to weaken the spirit. Harmony which goes only so far as to flatter the ear is merely an amusement of weak and idle folk. It is unworthy of a well-governed republic. It is good only so far as the sounds of it agree with the sense of the words, and the words of it inspire virtuous sentiments. Painting, sculpture, and the other fine arts, ought to have the same end. Without question eloquence ought to enter into the same design. Pleasure ought to be mingled in it only to form a counterbalance against evil passions and to make virtue attractive.[9]

The words just quoted echo a passage in the *Dialogues* upon the subservience of pleasure to persuasiveness in ancient art. In the course of a panegyric upon the serious intent of the art of the early Greeks and Hebrews, *A* remarks:

All the arts which consist in melodious sounds, or in movements of the body, or in the use of language—in a word, music, dancing, eloquence, poetry—were devised only to express the passions and to inspire them in the very act of expressing them. By such means as these, mankind wished to impress great thoughts upon the human soul and to bring to men lively and striking pictures of the beauty of virtue and the ugliness of evil. Thus all these arts appeared to be for pleasure, but were in reality among the ancients a part of their deepest striving for morality and religion.[10]

Thus does Fénelon admit pleasure and persuasion into artistic theory without making these effects mutually exclusive or using them as keys to the difference between the fine and the practical arts. He recognizes, however, that throughout the entire domain of art, practical as well as fine, pleasure may receive more emphasis than persuasion, even though when this happens the effect must still be counted persuasive in the final analysis. In fact, one of his critical principles is that pathologies in the world of art appear as the product of a persuasive intention which is limited on the one hand to the promotion of the artist's personal fortunes and on the other to the excessive exploitation of the spectator's fondness for pleasure. This

[7] *Ibid.*, p. 50. Lines 26-27 read, "je ne rejette que celles où l'orateur. . . ." The first Paris edition of the *Dialogues* (Paris, 1718), p. 102, lines 13-14, reads, however, "je ne rejette que celles où l'Auteur. . . ." At this particular point the translation follows the first Paris edition, which is ordinarily regarded as the most authoritative of the texts of the *Dialogues*.

[8] *Ibid.*, p. 49.

[9] *Ibid.*, pp. 176-177.

[10] *Ibid.*, p. 18.

principle receives some development in the *Dialogues* and the *Letter to the Academy*. I should like to examine it now in order to show that it underlies Fénelon's distinction between health and disease in art rather than his distinction between the poetical and the rhetorical branches of literature.

III

Interpreted in the broadest sense, Fénelon's view of good and bad art, whether oratorical or poetic, stresses the concern of the artist for the interests of mankind as opposed to the interests of himself. If someone were to object that this principle belongs more to the realm of morality than to aesthetics, Fénelon would doubtless answer by denying the desirability or possibility of separating these two realms. Indeed, this phase of his critical thinking derives special support from the theological doctrine of Quietism, which, as I indicated earlier, strives for the annihilation of self as one condition of spiritual perfection. Good art in Fénelon's sense of the term is that which inspires men in the quest for wisdom, good laws, justice, and individual betterment, whereas bad art inspires men to favor their flatterers, to follow their private inclinations, to give rewards on the basis of something less than merit, or to seek personal power, wealth, reputation, at no matter what expense. It is in this latter kind of art where pleasure tends to be the most visible of the possible effects, seeming at times to be the artist's only aim, and at other times to be the aim which but partly masks his desire for personal advancement.

Many passages in the *Dialogues* and the *Letter to the Academy* illustrate this principle. For example, when *A* is mentioning the degeneracy which followed the period of Athenian rule in ancient Greece, he characterizes it as one wherein "pleasure, which ought only to be the means to inculcate wisdom, usurped the place of wisdom herself."[11] Thus is the concept of social decadence linked with the concept of art as mere diversion. The same spokesman had earlier borrowed the Socratic manner and the Platonic doctrine to get *B* to consent to banish from the ideal republic "any of the sciences or any of the arts which serve only for pleasure, for amusement, and for curiosity."[12] And why are they to be banished? Because, as *B* finally concedes, they are not merely indifferent to the struggle between good and evil, but actually are on the side of evil. His words are:

> If anything can assist the cause of virtue, the identification of virtue with pleasure can do so. On the contrary, when you separate them, you strongly invite men to abandon virtue. Besides, everything that pleases without instructing beguiles and softens merely.[13]

But the principle is not developed only in terms of abstract moral precepts. It is made highly concrete in its application to oratory. *A's* unfavorable opinion of Isocrates, a recurrent theme of the *Dialogues*, shows that orator to typify an art devoted, not to national ends, but to self-exhibition, with ostentatious ornaments the artist's means, and amusement his principal, almost his only, goal.[14] Again, a concern for his own fortune, as distinguished from the fate of the Roman republic, is alleged by the same spokesman to be a visible blemish in the works of the youthful Cicero.[15] *A* also remarks that a selfish concern vitiates Pliny's eulogy of Trajan.[16] And in the course of constructing his own theory of oratory, he lays great stress upon the necessity for complete disinterestedness on the part of a speaker

[11] *Ibid.*, p. 19.
[12] *Ibid.*, p. 16.
[13] *Ibid.*, pp. 19-20.
[14] *Ibid.*, pp. 10-13, 74-76.
[15] *Ibid.*, pp. 45-46.
[16] *Ibid.*, p. 25.

both as a matter of good morality and good oratorical strategy.[17]

The issue of preoccupation with self as opposed to preoccupation with the interests of mankind has the same application to poetry as to oratory. *A* cites the *Aeneid* as being open to the charge, if one cared to press it, of showing somewhat more interest in flattering Augustus and his family, and thus in advancing Virgil's own fortune, than in giving the Roman people an unmixed image of their national destiny.[18] This charge against Virgil *A* does not regard seriously. On the contrary, he emphasizes in the same breath that the *Aeneid* is an example of high poetic excellence. But the charge, as a possible line of attack upon Virgil, embodies a precise principle by which criticism may separate good poetry from bad, and that principle is given a general formulation by Fénelon himself in the following words from the *Letter to the Academy*:

> Just in the same degree as one ought to despise bad poets, so ought one to admire and cherish a great poet, who does not make poetry into a play of wit to attract unto himself a vainglory, but uses it to transport men in favor of wisdom, virtue, and religion.[19]

Fénelon's distinction between good and bad art rests upon the teachings of Plato and St. Augustine. He leaves no doubt upon this score, not only because he probably thought it simple honesty to acknowledge his philosophic debts, but also perhaps to suggest that his theory cut across the boundaries between paganism and Christianity, and thus could not be called merely parochial. At any rate, he has *A* emphasize that one does not have to be a Christian to believe in the self-forgetfulness of the artist as the precondition of great art, inasmuch as Socrates and Plato had taken the same position.[20] *A* documents this statement with a lengthy analysis of Plato's *Gorgias* and a shorter reference to the *Phaedrus*.[21] As for St. Augustine, who figures preponderantly in the Third Dialogue by virtue of his authority in the field of sacred rhetoric, he too is used to support Fénelon's view that the aesthetic stature of a work of art is determined by the stature of its selflessness of purpose. In a passage in the First Dialogue made up of borrowings from two separate chapters of St. Augustine's *De Doctrina Christiana*, *A* declares:

> For what do a man's beautiful speeches serve, if fine as they are they contribute no benefit whatever to the public? Words are made for men, as St. Augustine says, and not men for words.[22]

IV

Thus far we have seen that Fénelon does not use the distinction between pleasure and persuasiveness as a means of separating poetry from oratory. He uses it instead to show that there is a kind of bad art devoted seemingly to pleasure but actually to the inculcation of attitudes which suit the artist's material interests. He sees poetry and oratory as alike persuasive in their healthy forms. He sees pleasure as normally common to both in the sense that this effect accompanies persuasion. He sees good oratory and good poetry as kinds of discourse which contribute primarily, and in the first instance, to the public benefit. What, then, is his distinction between the rhetorical and the poetic branches of literature?

His answer to this question is that oratory is almost poetry. This is the simplest way to state his distinction. This is also the way he himself follows when he comes in the *Dialogues* to the problem of maintaining on the one hand

[17] *Ibid.*, pp. 27-41.
[18] *Ibid.*, p. 26.
[19] *Ibid.*, p. 186.
[20] *Ibid.*, p. 30.
[21] *Ibid.*, pp. 30-37.
[22] *Ibid.*, p. 23. See *De Doctrina Christiana*, 4. 10. 24, and 4. 28. 61.

that poetry as well as oratory is persuasive and on the other that the well-established habit of thinking these two arts to be somehow different must receive attention in criticism. Let us hear what he says on this matter.

The conversation in the Second Dialogue has paused upon the question of the difference between the genuine and the false ornament of style. *A* has been insisting that persuasion is the end of oratory, and that oratory deserves to be called eloquence only when it really succeeds in persuading men to virtue. Now persuasion, *A* explains, requires that discourse prove something and excite strong feelings towards what it proves.[23] To prove, he goes on, is to convince the auditor that a proposition is true. The method by which this is done is characterized by exactness, dryness, bareness: by an adherence to the forms of good argument; by a sense of order similar to that followed in geometry; and by a speculativeness similar to that found in metaphysics.[24] To excite strong feelings is to be forced to do two things beyond proof: to portray and to strike. "To portray is not only to describe things," remarks *A*, "but to represent their surrounding features in so lively and so concrete a way that the listener imagines himself almost seeing them."[25] The term "to strike" is defined later, after *A* has identified it with "movement" as distinguished from "proof" and "portraiture."[26] "Movement" turns out to be not only the stylistic variation of the speech, as the speaker's linguistic patterns move in accordance with his inner patterns of thought and emotion, but also the physical swing of speaking, as the speaker's voice and body respond to his mind and will.[27]

[23] *Ibid.*, pp. 42, 44, 47.
[24] *Ibid.*, pp. 43-44.
[25] *Ibid.*, p. 47.
[26] *Ibid.*, p. 50.
[27] *Ibid.*, pp. 51-61.

Of these three elements in persuasive discourse or eloquence, portraiture is of central importance in persuasion; and it is thus a common feature of the oration and the poem. *A* sees a difference in degree, however, between the portraiture produced by the orator and that produced by the poet. Upon this difference in degree he founds his distinction between the two arts. To illustrate portraiture at its best, he points to Virgil's account of the death of Dido. Then he says:

> I have given you an example drawn from a poet, in order to make you better understand the matter; for portraiture is still more lively and stronger among the poets than among the orators. Poetry differs from simple eloquence only in this: that she paints with ecstasy and with bolder strokes. Prose has its paintings, albeit more moderated. Without them one cannot heat the imagination of a listener or arouse his passions.[28]

Versification, *A* proceeds at once to remark, has nothing to do with the question of distinguishing the poetical from the non-poetical discourse. In either form, genuine effectiveness is the product of portraiture. "If one does not have this genius to portray," insists Fénelon's chief spokesman, "Never can one impress things upon the soul of the listener—all is dry, flat, boring."[29] A moment later the whole matter is summed up in this exchange between *A* and *C*:

> *A:* The entire difference [between oratory and poetry] consists in that which I have set forth to you. Over and above orators, poets have ecstasy, and this makes them still more elevated, more lively, and more daring in their utterances. You well remember what I told you yesterday from Cicero?
> *C:* What! Is it . . . ?
> *A:* That the orator ought almost to have the diction of the poet. That "almost" tells the whole story.[30]

Thus poetry and oratory in Fénelon's basic view turn out to have persuasion

[28] *Ibid.*, p. 48.
[29] *Ibid.*, p. 49.
[30] *Ibid.*, pp. 49-50.

as their end and portraiture as a common means, the distinction between them being that portraiture in poetry has about it an ecstasy, a heat of genius, not found in oratory. In short, as I suggested before, oratory is almost but not quite poetry. Fénelon himself points out in the passage last quoted that the "almost" comes from Cicero. To be more precise, it comes from *De Oratore* 1. 28. 128, where oratory, comprehensively defined, is said to demand not only a dialectician's acuteness, a philosopher's knowledge, a lawyer's memory, a tragedian's voice, and an accomplished actor's gesture, but also a diction almost that of the poet.

We might in passing note the relations established by Fénelon among the other traditional kinds of discourse. He strongly intimates that philosophical discourse or learned writing in the field of the scientific disciplines differs from oratory as proof isolated from portraiture and movement differs from proof combined with these things.[31] He also says in effect that historical writing differs from poetry as a moderated and impartial portrait of events and personalities differs from a bolder, more inspired, portrait.[32] But it is only against the background of his concept of eloquence that these distinctions have their full meaning. According to that concept, any discourse which actually succeeds in improving men deserves alone to be called eloquent; and no discourse can have that effect without portraiture. Hence poetry, which is in essence inspired portraiture, becomes eloquent when it acts to make men more perfect. Hence history, which is moderated and impartial portraiture, becomes eloquent when it produces the selfsame result. Hence oratory, which combines proof and movement with a portraiture almost poetic, becomes eloquent when it achieves no different goal. Of the four conventional types of discourse, only philosophy, which has no concern with image-making as a necessity of its own style, fails to achieve the full stature of eloquence. But its emphasis upon conviction as effect and proof as means gives it a primary concern for truth; and thus, when it succeeds in presenting things as they are, it induces knowledge, which is not least among the preconditions of virtue.

[31] *Ibid.*, pp. 43-46.
[32] *Ibid.*, pp. 47-48, 228-229, 232-233.

V

Three aspects of Fénelon's theory of the relations between oratory and poetry call for attention by way of conclusion.

First of all, his insistence upon the persuasiveness of oratory is in line not only with the best classical and modern emphasis but also with the tendency of the late seventeenth century to abandon the rhetorical teachings of Peter Ramus. At the time when Fénelon wrote the *Dialogues on Eloquence*, the influence of Ramus upon logical and rhetorical theory in France (and in England) was still pronounced, despite the fact that Ramus had died as long before as 1572. One of Ramus' key doctrines was that one art could not claim any function or subject matter belonging to another art. Accordingly, if logic professed to offer to writers and speakers the theory of invention and arrangement, and thus to provide the means of convincing audiences, rhetoric must abandon these subjects and confine herself to other aspects of composition. As a consequence of this doctrine, Ramus' colleague, Talaeus, created a rhetoric limited to style and delivery, and copiously elaborated in terms of all the figures of speech and all the ornamental contrivances of style. This sort of rhetoric, with its emphasis upon antithesis, paradox, word-play, conceit, and epi-

gram, came to have the reputation of being exclusively devoted to amusement. Against the theory that men spoke only to give pleasure, and that they used as means only the conceits of style, Fénelon leveled his heaviest guns. To some extent he also leveled his guns against Ramus' theory that a work on rhetoric could include nothing pertaining to logic or the other liberal arts, although Fénelon's contemporary, Antoine Arnauld, had effectively attacked this aspect of Ramus' doctrine in the famous *Port Royal Logic*, published seventeen years before Fénelon wrote the *Dialogues*. In Fénelon's emphasis that oratory is primarily an instrument of persuasion, and that the orator is an honored partner of logician and historian in the enterprise of learning and communication, we see a wholesome restoration of Ciceronian doctrine as well as an imaginative anticipation of modern interests.

The same reminiscence of a classical attitude, the same foretaste of a modern conviction, is visible in a second aspect of Fénelon's theory of the relations between oratory and poetry. This aspect emerges in his insistence that delight is the intermediate and contributory, persuasiveness the ultimate, object of both of these arts. So far as poetical theory is concerned, Fénelon is here suggesting the impossibility of divorcing expression from communication or aesthetics from rhetoric and logic. He is assuming instead that man's response to a work of art springs from a complex of adjustments, some of which are aesthetic, others, intellectual. He sees no point in treating such a response as if one could unerringly separate its pleasurable from its intellectual phases. No doubt he felt that knowledge of either phase by itself would not be the same as knowledge of both phases in all their complicated interactions. At any rate, at one point in the *Dialogues* he has *C* observe: "As for myself, I wish to know whether things are true before I find them beautiful."[33] If this statement seems to give priority to logic above aesthetics in an act of literary evaluation, Fénelon might have explained his real intention by saying that, in an age which gave the latter more emphasis than the former, counterexaggeration was the approved way to restore the balance between the two.

The third aspect of Fénelon's distinction between oratory and poetry involves a complication which I did not mention earlier for fear of emphasizing it more than our author does. This complication appears both before and after the passages in which he says that poetry differs from oratory only in the superior vividness of its portraiture. There is no doubt that he is convinced of the validity of this major difference; but he seems to realize that it does not completely exhaust the subject. Thus he introduces two terms which suggest that poetical and oratorical portraiture differ not so much in degree as in kind. These two terms are "imitation" and "fiction." In the *Dialogues*, as *A* is comparing a historian's portrait of the death of Dido with that in the *Aeneid*, he says of the latter: "There one sees the power of imitation and of portraiture."[34] Later, after he has dismissed versification from the list of qualities that poetry must have, *A* remarks: "In the last analysis, poetry is nothing but a lively fiction which portrays nature."[35] In the *Letter to the Academy*, speaking in his own person, Fénelon declares: "Poetry is without doubt an imitation and a portraiture."[36] These passages make it clear that, although Fénelon is

[33] *Ibid.*, p. 7.
[34] *Ibid.*, p. 48.
[35] *Ibid.*, p. 49.
[36] *Ibid.*, p. 198.

insisting upon portraiture as an element in poetry, he half doubts whether oratorical and poetic portraiture differ only in degree, and in his hesitancy he resorts to the terms "imitation" and "fiction," perhaps to satisfy his subconscious realization that poetry, at least in its epic, dramatic, and narrative forms, portrays situations different from those handled in oratory and history. Had he gone on to show that portraiture in poetry is usually the lifelike representation of an imagined situation, whereas portraiture in oratory and history is usually the lifelike representation of a real situation, he would have been able to preserve his emphasis upon portraiture as an essential characteristic of these three literary forms, and at the same time to preserve his emphasis upon fiction and imitation as the distinguishing conditions of portraiture in poetry.

Without some recognition of the difference between actual and imagined situations, it is hard to see how Fénelon's account of the difference between oratory and poetry can explain distinctions taken for granted by the literary critic on the one hand and the rhetorical and historical critic on the other. The literary critic, speaking of portraiture in a play, a novel, or a narrative poem, uses as a matter of course the machinery of oppositions between the romantic and realistic, the naturalistic and symbolic, the allegorical and nonallegorical, the classical and Gothic, to indicate changing fashions in poetic portraiture. The theory that oratory and history differ from poetry only as the moderated portrait differs from the inspired appears to suggest that the same machinery and the same fashions apply to rhetorical and historical criticism. But do they? Except in a pejorative sense, is there a romantic as opposed to a realistic oratory or history? Is there a school of symbolist and another school of naturalist orators and historians? Hardly. And this answer suggests that some concepts applicable to poetry are not applicable to oratory and history, despite Fénelon's apparent indication to the contrary in the basic phase of his distinction between the oration and the poem.

COMMENTARIES

PRECISION IN DISCUSSION

> Our discussion will be adequate if it has as much clearness as the subject-matter admits of, for precision is not to be sought for alike in all discussions, any more than in all the products of the crafts. Now fine and just actions, which political science investigates, admit of much variety and fluctuation of opinion, so that they may be thought to exist only by convention, and not by nature. And goods also give rise to a similar fluctuation because they bring harm to many people; for before now men have been undone by reason of their wealth, and others by reason of their courage. We must be content, then, in speaking of such subjects and with such premisses to indicate the truth roughly and in outline, and in speaking about things which are only for the most part true and with premisses of the same kind to reach conclusions that are no better. In the same spirit, therefore, should each type of statement be *received*; for it is the mark of an educated man to look for precision in each class of things just so far as the nature of the subject admits; it is evidently equally foolish to accept probable reasoning from a mathematician and to demand from a rhetorician scientific proofs.—Aristotle, *Ethica Nicomachea*, Book I.

IMITATION: THEORY AND PRACTICE IN ROMAN RHETORIC

Donald Lemen Clark

THE ancient world was less inclined than we to approve innovations because of their newness or to abandon good things because they are old. St. Paul was a good Roman when he said, "Prove all things; hold fast that which is good."[1] Imitation is one method of "holding fast that which is good." Another method is that of precept. Precept tells the learner what to do. Imitation shows him how others have done it. Precept gives rules based on successful past experience. Imitation gives models to follow. Precept says, "Be industrious." Imitation says, "Consider the ant." In this article I shall treat of imitation as one of the methods of teaching rhetoric in Greco-Roman schools. The other methods of making the most of the student's natural aptitude were, in addition to the precepts of rhetoric, instruction in all the liberal arts and countless practice exercises in writing and speaking. These other methods I shall not discuss at this time.

In antiquity the word *imitation (mimesis)* was used by such writers as Plato, Aristotle, and Plutarch with a number of different meanings. It might mean, for instance, imitation of men in action, imitation of ideal truth, imitation of appearances, true or false, in a phenomenal world. But imitation as a method of learning to practice an art has nothing to do with these metaphysical notions of the objects of imitation. Imitation, as a rhetorical exercise, is concerned, not with the speaker's or writer's matter, but with his manner. It is concerned, not with what he says, but with how he says it.[2]

The distinction can be well illustrated by Cicero's use of Aristotle. In a letter Cicero says that he has composed his *De Oratore* "in the Aristotelian manner." Although none survive, we may accept Cicero's word that he was imitating Aristotle's literary method of writing dialogs. In the next sentence of the same letter Cicero says that he has "expressed in writing" the rhetorical theories of Isocrates and Aristotle.[3] This second activity is not imitation, but fair use of literary matter in the public domain. In his *De Inventione* Cicero says that he adopts the best from previous writers on rhetoric just as Zeuxis, in painting his famous Helen, used as models the five most beautiful girls in Crotona.[4] Here again Cicero, in using the theories of earlier writers on rhetoric, was making fair use of material in the public domain. In so far as Cicero was imitating Zeuxis he was imitating his eclecticism in assembling in one composition material of different origins. Cicero was imitating his artistic methods.

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[1] I. Thes. v.21.

[2] The metaphysical notions of imitation are clearly differentiated by Richard McKeon, "Literary Criticism and the Concept of Imitation in Antiquity," *Modern Philology*, XXXIV (1936), 1-35.

[3] Cicero, *Ad Fam.*, i, 9, 23.

[4] *De Inventione*, II, 1-4.

Literary and rhetorical imitation must be carefully distinguished, not only from fair use or borrowing, but from unfair use or plagiarism. Fair use, then as now, involved acknowledgment.[5] In *Brutus* Cicero makes this distinction in an apostrophe addressed to the ancient poet Ennius, who had generously used the work of his predecessor Naevius, "You who, if you acknowledge it, have borrowed so much from Naevius, or, if you deny it, have stolen it."[6] Demetrius makes a similar distinction, "A touch of poetic diction adds to the elevation of prose. . . . Still some writers imitate the poets quite crudely. Or rather, they do not imitate them, but transfer them to their pages as Herodotus has done. Thucydides acts otherwise. Even if he does borrow something from a poet, he uses it in his own way and so makes it his own property."[7]

The Value of Imitation

That imitating his elders and betters does help a student to improve whatever ability he has was universally believed in antiquity. The earliest surviving written statement is that of Isocrates,[8] who says, in *Against the Sophists*, that a teacher must not only expound the precepts of the art of discourse, but "must in himself set such an example of oratory that the students who have taken form under his instruction and are able to pattern after him will, from the outset, show in their speaking a degree of grace and charm which is not found in others."[9] Jaeger points out that the published speeches of Isocrates were intended as models for his own students.[10]

In a famous passage in the *De Oratore* Cicero tells how young Sulpicius Rufus improved his natural gifts for oratory. To overcome his hurried delivery and redundant style Antonius had urged Sulpicius to imitate Lucius Crassus. Scarce a year elapsed when Antonius again heard Sulpicius speak. "It is incredible what a difference there appeared . . . ; nature herself led him irresistibly into the magnificent and noble style of Crassus; but he could never have arrived at a satisfactory degree of excellence in it if he had not directed his efforts by assiduous imitation in the same course in which nature led him."[11]

But Greek and Roman boys could learn by imitating, not only speakers whom they heard, but writers whom they read in school. In his *How to Write History* Lucian of Samosata is typical of antiquity when he takes it for granted that the power of expression is acquired by long practice and studious imitation of the classics.[12]

Imitation was also valued by St. Augustine, who believed that the preacher, as well as the legal advocate and the historian, could learn by imitation. "If one has a keen and fervent talent, he will more easily acquire eloquence by reading and hearing the eloquent than by following the precepts of eloquence."[13] 'Longinus,' in analysing those elements which contribute to elevation of style in poetry as well as in prose, asserts the value of imitation as one of the roads to its attainment.

[5] J. F. D'Alton, *Roman Literary Theory and Criticism* (London, 1931), p. 428.

[6] Cicero, *Brutus*, XIX, 76.

[7] Demetrius, *On Style*, II, 112-113. Trans. Rhys Roberts. Loeb Library.

[8] J. W. H. Atkins, *Literary Criticism in Antiquity* (Cambridge, England, 1934), I, 128.

[9] Isocrates, *Against the Sophists*, 17-18. Trans. Norlin. Loeb Library.

[10] Werner Jaeger, *Paideia*. Trans. Highet (Oxford, 1944), III, 65.

[11] Cicero, *De Oratore*, II, 88-89. The translations from *De Oratore* and from Quintilian are adapted from those of J. S. Watson. Unless noted other translations from Latin are mine.

[12] Lucian, *How to Write History*, 34.

[13] St. Augustine, *De Doctrina Christiana*, IV, iii.

"What manner of road is this? Zealous imitation of the great historians and poets of the past . . . ; from the natural genius of those old writers there flows into the hearts of their admirers as it were an emanation from the mouth of holiness."[14]

Thus the ancients on the value of imitation as one aid in learning to improve structure and style in oratory, history, poetry, and preaching. From Isocrates in 390 B.C. to St. Augustine in *ca.* 400 A.D. belief in the value of imitation was undeviating. To quote all that was said in praise of imitation would exhaust rather than inform my reader. When it is intelligently used, as it was for the most part in Greco-Roman schools, imitation will continue to be a great aid to anyone who sets about learning to practice the art of rhetoric.

Dionysius of Halicarnassus wrote three books on imitation, all save fragments now lost. In a letter which does survive, Dionysius says that the first book was on the nature of imitation. The second was on what writers should be imitated. The third was on how to imitate.[15] I have now completed my discussion of the nature and value of imitation, and, in imitation of Dionysius, shall now proceed to a discussion of the best models for imitation. I shall conclude with a discussion of the imitative exercises approved in antiquity.

Whom to Imitate

If one is to learn by imitation, the choice of models is of the greatest importance, and certainly the effort should be made to choose the best. But what is the best? To answer that question the ancient orators and professors of rhetoric applied themselves assiduously. Most of what we call literary criticism in Greece and Rome was produced in an endeavor to discover the best models for imitation. It was pedagogically directed towards producing new generations of distinguished speakers and writers.

One of the first questions to arise was: Shall we imitate the ancients or the moderns? Which authors are the better models, the classic or the contemporary? The great literary classics which all boys read in school naturally became models for their own writing and speaking and were preferred by many. Thus Seneca the father writing to his sons: "My boys, you do what is necessary and useful when not satisfied with models of your own day you wish to know those of an earlier time."[16] But contemporary models were preferred by others. Isocrates, who knew that he was a classic in his own age, had announced that students should take their teacher as a model. Cicero, too, showed how Sulpicius had learned eloquence by imitating his older contemporary Crassus. And of course if one is endeavoring to improve his own speech and oral delivery by imitation, he must imitate living speakers, as Cicero advises imitating, "not only orators, but even actors."[17] Immediately after his story about Sulpicius he points out that the successive schools of ancient Greek oratory were characterized by imitation of some outstanding older contemporary or recently flourishing speaker.[18] Cicero, of course, was a great speaker and like Isocrates a classic in his own day.

[14] 'Longinus,' *On the Sublime*, XII, 2. Trans. Fyfe. Loeb Library. To indicate the suppositive authorship I follow the editors of the Loeb Library in using quotes.

[15] Dionysius, *Epist. ad Pomp.*, III. W. Rhys Roberts, *Dionysius of Halicarnassus, the Three Literary Letters* (Cambridge, 1901). Introd. pp. 27-30.

[16] Seneca, *Contr., Praef.*, 6.

[17] Cicero, *De Oratore*, I, 156.

[18] *Ibid.*, II, 92-96.

Quintilian, as we should expect of so sane and experienced a schoolmaster, saw the advantage of imitating both the ancients and the moderns. In discussing what is to be gained from reading the old writers, he says, "Above all things they will help the boy acquire a wide vocabulary. . . . There will be seen in them, too, a more careful regard for structure than in most of the moderns. . . . Purity, certainly, and manliness is to be gained from them."[19] In a later book he adds:

> What authors ought to be read by beginners? . . . For my part I would have the best authors commenced at once and read always; but I would choose the clearest in style and most intelligible. . . . Cicero, as it seems to me, is agreeable even to beginners and sufficiently intelligible, and may not only profit but even be loved; and next to Cicero, as Livy advises, such authors as most resemble Cicero.
>
> There are two points of style on which I think that the greatest caution would be used with boys. One is that no teacher, from being too much an admirer of antiquity, should allow their style to stiffen from the reading of the Gracchi, Cato, and other like authors; for they would thus become uncouth and dry. . . . The opposite danger is lest, captivated with the flowers of modern affectation, they should be so seduced by a corrupt pleasure as to love that luscious style which is more agreeable to the minds of boys in proportion as it is puerile. . . . There is less danger of erring in regard to earlier writers. And I would therefore defer reading the moderns, lest the student imitate before he is qualified to judge.[20]

Quintilian, it would seem, would not encourage the modern college student to form his style on English prose before Dryden, nor would he encourage his passion to imitate the mannerisms of his contemporary idol of the press, platform, or radio.

Next to the war between the ancients and the moderns, which, I suppose, will never end, was the war over the question whether the student should imitate one model or many. In antiquity the quarrel never became so acrimonious as it did in the Renaissance, when the issue was drawn over the imitation of Cicero.[21] But the issue, one model or many, was raised in antiquity and thoroughly discussed. Cicero himself lent a great deal of authority to the arguments in favor of imitating one man—at least for the young student:

> Let this, then, be the first of my precepts, to point out to the student whom he should imitate, and in such a manner that he may most carefully copy the chief excellences of him whom he takes for his model. Let practice then follow, by which he may represent in his imitation the exact resemblance of him whom he chose as his pattern; not as I have known many imitators do, who endeavor to acquire by imitation what is easy, or what is remarkable, or almost faulty. . . . He who shall act as he ought must first of all be very careful in making this choice and must use the utmost diligence to attain the chief excellences of him whom he has approved.[22]

The consensus of antiquity was against the continued or slavish imitation of one model. Quintilian is firmly against it:

> I should not advise any one to devote himself entirely to any one model so as to imitate him in all respects. . . . "What then," the reader may ask, "is it not sufficient to speak on every subject as Cicero spoke?" To me, assuredly, it would be sufficient, if I could attain all his excellences. Yet what disadvantage would it be to assume occasionally the energy of Caesar, the asperity of Caelius, the accuracy of Pollio, the judgment of Calvus?. . . . Let us set before our eyes the excellences of several, that different qualities from different writers may fix themselves in our minds, and that we may adopt for any occasion the style that is most suitable to it.[23]

Seneca sums up neatly the argument against imitating one model: "Nor is one man to be imitated, no matter how

[19] Quintilian, *De Institutione Oratoria*, I, viii, 8-9.
[20] *Ibid.*, II, v, 18-26.
[21] Izora Scott, *Controversies over the Imitation of Cicero* (New York, 1910).
[22] Cicero, *De Oratore*, II, 90-92.
[23] Quintilian, *op. cit.*, X, ii, 24-26.

eminent he may be, for the imitation can never equal the model. That is the way things are; the similitude always falls short of the real thing."[24]

In seeking models for imitation, ancient or modern, one or many, the ancient critics and teachers were seeking excellence. The student was constantly urged to imitate the excellences of his model or models and was constantly urged to avoid the faults and mannerisms which ancient as well as modern writers and speakers are recognized as having. But what are the chief excellences which the student should imitate? The ancients were not in complete accord. Then as now different people admired different qualities, in style especially. "Some like them plain; some like them colored."

The issue was joined in Cicero's day under the banners of Atticism and Asianism. The dispute in Rome was a reflection of an earlier quarrel in Greece.[25] The leading Atticists in Rome were Calvus and Brutus, who advocated an oratorical style that was plain, simple, lucid, with a minimum of rhetorical ornament, rhythm, and emotional appeal. As models for imitation they set up the Athenian writers, Thucydides, Lysias, and Xenophon. They accused their opponents, who practiced an embellished style, of Asianism, that is, of having been corrupted by the bad taste and opulence of Asiatic degeneracy. The Atticist movement was an attack on Cicero's copious, rhythmical, and emotional style. Cicero met the attack in two of his most urbane and delightful essays on oratory. In *Brutus* he surveys Greek eloquence and then proceeds to a much fuller account of Roman oratory to his own day, pointing out for praise the development in oratorical prose of a richer, more brilliant style, characterized by perfection of finish. Here and in the *Orator* he points out that Isocrates and Demosthenes were quite as Athenian as Lysias; and he urged for imitation a rhythmical prose which commands periodic structure and figurative language; at the same time he takes as severe an attitude as the Atticists toward "Asiatic" bombast and bad taste. He places himself on the middle ground between the florid on the one hand and the austere on the other.

Thus in these discussions of the best models for imitation, and in many others which I shall forbear citing, we may see in operation the skillful application of the most precise methods of literary criticism, seeking to discover and to know the best that had been said and written, so that, through imitation, it might carry over into improved literary practice in the future. As 'Longinus' puts it: "In every systematic treatise there are two requisites: the author must first define his subject, and secondly, though this is really more important, he must show us by what means of study we may reach the goal ourselves."[26]

Methods of Imitation

The author of the *Rhetorica ad Herennium* tells us, "Imitation impels us to employ a studious method to be similar to someone in speaking."[27] The ancient teachers were better aware than we that the benefits of imitation cannot be depended on to happen of themselves. They must be sought for by the employment of, in fact, not one studious method, but several. Let us consider some of the methods used by Greek and Roman teachers of rhetoric.

The first method used was careful analysis of the model, an analysis plan-

[24] Seneca, *Contr.*, I, *Praef.*, 6.
[25] D'Alton, *op. cit.*, pp. 208-210.
[26] 'Longinus,' *op. cit.*, 1.
[27] *Rhetorica ad Herennium*, I, ii, 3.

ned to point out its excellences and its faults of structure and style. The teacher performed this in treatises and in lectures. Undoubtedly instruction by lecture far outweighed instruction by treatise. But a number of treatises survive and I shall first consider some of them to show their methods of using models for imitation.

The author of the *Ad Herennium* believed that the writer of text books should himself be a model of eloquence. "First of all whatever models a writer on an art exhibits should be his own production. . . . Is it not ridiculous if a teacher who offers to teach eloquence to others should seek his models from others?"[28] Hence all the model sentences which he uses to illustrate the various figures of thought and language in Book IV were composed by the teacher who wrote the treatise. Such self-sufficiency on the part of the author of a text book on rhetoric was, however, as unusual in antiquity as it is today. Most writers of treatises took their model sentences from other writers. Aristotle, for instance, advocates in his *Rhetoric* the periodic style. In his discussion all illustrative sentences which he offers as models for imitation, save one, are quoted from the *Panegyricus* of Isocrates, who had first developed and taught this balanced period.[29]

The same technic of analysis of the model was applied to poetry by writers on rhetoric. The result aimed at was not to teach the writing of poetry, but to point out those methods of composition which might be appropriate to rhetorical prose. It is a delightful irony that the only two surviving major odes of Sappho owe their survival to two rhetoricians who quoted them with appreciative analysis in their treatises. Dionysius of Halicarnassus had a literary theory that the arrangement of words in rhythmical sequences contributed more to finish and charm of style than did the choice of words. Whereupon he quoted Sappho and showed in some detail that in the *Hymn to Aphrodite* there is not a single instance of hiatus, vowel clash. This careful avoidance of hiatus is a stylistic virtue, he thinks, that any writer or speaker who wishes to avoid harshness should imitate.[30] 'Longinus' quotes the other ode for a different rhetorical purpose. He is pointing out that elevation of style is furthered by the selection of appropriate constituent elements and the fusing of them into an organic whole. "Sappho, for instance, never fails to take the emotions incident to the passion of love from the symptoms which accompany it in real life . . . and selects and combines the most striking and intense of those symptoms."[31] These citations are offered only as examples of what was done, to some extent at least, in all surviving Greek and Roman treatises on literary criticism and rhetoric. What I wish to emphasize is that ancient rhetoricians in their treatises made a practice of analysing models for imitation.

But however valuable the analysis of models might be in a written treatise, the lecture *(praelectio)* or oral analysis in the class room is more valuable and in ancient schools was more freely used. The most delightful *praelectio* on rhetorical models for imitation is justly famous. It analysed a model speech to point out its ineffective style and chaotic structure which the student was urged to avoid. It then offered a better

[28] *Ibid.*, IV, vi, 9.

[29] *The Works of Aristotle* (Oxford, 1924), XI, 1410a *Rhetorica*, III, 9. Trans. Rhys Roberts.

[30] Dionysius, *De Compositione Verborum*, xxiii. See C. S. Baldwin, *Ancient Rhetoric and Poetic* (New York, 1924), pp. 103-122.

[31] 'Longinus,' *op. cit.*, X, 1-3. Trans. Fyfe. Loeb Library.

model, composed by the teacher on the same theme, which the student should imitate. The lecture, or conference, took place under a plane tree by the Ilyssus. The student was named Phaedrus; the teacher was Socrates; and the complete management of the class hour is reported by Plato in the *Phaedrus*. I wish my readers to consider this great dialog, for the moment at least, not as a philosophical and poetical prose idyl, but as a model lesson in rhetoric, well worthy of imitation by teachers of our own day.

Phaedrus is represented as having with him the manuscript of a speech by Lysias. Socrates induces him to read aloud this speech, which has as its theme, "That a youth should accept a non-lover rather than a lover." When he has finished reading, Phaedrus says enthusiastically how excellent the discourse is. Socrates avoids a head-on collision with his pupil by ironically agreeing that the speech was admirable and asserting that he was ravished by it. But at further urging from Phaedrus he proceeds to criticism of the style, which is the aspect of the speech which interests his pupil especially. He tentatively suggests that Sappho or Anacreon or possibly a prose writer of the past might have dealt better with the theme; in fact he himself "might make another speech as good as that of Lysias, and different."

Phaedrus urges his teacher to produce his model speech; and after Socrates has feigned reluctance, lack of rhetorical training, and inability, he allows himself to be persuaded to speak on the same theme. In his speech Socrates, unlike Lysias, begins with definition and analysis of the theme. He then proceeds to belittle the lover with more logic and sequence than Lysias brought to bear. But he breaks his speech off in the middle and only summarizes his conclusion. Phaedrus is not to be frustrated and fobbed off. He wants the lesson to go on. So Socrates continues, but he shifts his attack from criticism of Lysias' *elocutio*, *inventio*, and *dispositio* to criticism of the theme itself as being untrue. Hence, says Socrates, he must purge himself by a recantation in a speech urging the fair youth to accept the lover rather than the non-lover. Phaedrus, like all readers these thousands of years, admits that it is a much finer speech.

Socrates has now won over his pupil by producing a model far superior to that produced by the rival teacher. Phaedrus is now ready to believe what his teacher tells him. Hence Socrates sums up the main points developed in the lesson. Those sections which deal with definitions of rhetoric, its responsibility to truth, and its need for logical definition and division I shall not repeat here, nor shall I quote the great teacher's analysis of the *dispositio* of Lysias' speech, which, as he shows, is pretty flabby. The lecture continues with further evidence that rhetoric is inferior to philosophy, but that logical and philosophical rhetoric is superior to the popular rhetoric of Lysias. It concludes with an appreciative passage of praise for Isocrates as a philosophical rhetorician. The reader at this point should turn to Plato and reread the whole *Phaedrus*.[32]

An appreciative analysis of this lesson in rhetoric, as a model for teachers, would be inadequate if it did not highlight the amazing tact of the teacher, who, from start to finish, is concerned with weaning his pupil from a faulty model and urging him to admire and imitate a superior model of oratory. Socrates is frequently ironic, but never sarcastic. He points out flaws in the

[32] The rhetoric lesson is mainly drawn from *Phaedrus*, 235-236; 263-264.

rhetoric and in the philosophy of Lysias, but he does not attack his person. He uses all his powers to win Phaedrus to awareness of sound rhetoric and to imitation of a worthy model. He leads his pupil; he does not drive him. He is careful not to give offence. Socrates is a good model for a teacher to imitate.

Less charming than Plato's account of Socrates as a teacher of rhetoric, but better adapted to the conditions of class instruction, are Quintilian's recommendations for the handling of the prelection as ground work for imitation:

> The teacher, after calling for silence, should appoint one pupil to read—and it will be the best if they are selected by turns that they may thus accustom themselves to clear pronunciation. Then, after explaining the controversy with which the speech is concerned . . . , the teacher should leave nothing unnoticed which is important to be remarked as to the rhetorical invention or the style. He should point out what method is adopted in the exordium for conciliating the judge; what clearness, brevity, and apparent sincerity is displayed in the statement of facts; what design there is in certain passages, and what well concealed artifice. . . . The teacher should then point out what good judgment appears in the division of the matter into heads, how subtle and frequent are the points of argument, with what charm he soothes; what severity is shown in his invectives, what urbanity in his jests; how he commands the feelings, forces a way into the understanding, and makes the opinions of the judges coincide with what he asserts. In regard to the style, too, he should point out what words are appropriate, eloquent, or impressive, when amplification deserves praise and when there is virtue in its opposite; what phrases are happily metaphorical, what figures of speech are used, where the word order is smooth and polished yet manly and vigorous.
>
> Nor is it without advantage that speeches corrupt and faulty in style, yet such as many, from depravity of taste, would admire, should be read before the boys and that it should be pointed out how many expressions in them are inappropriate, obscure, high flown, low, mean, affected, or effeminate. . . .
>
> Nor should the teacher merely point out these things. He should frequently ask questions and test the judgment of his students. Thus carelessness will not come upon them while they listen nor will the instruction fail to enter their ears; and at the same time they will be led to find out and understand for themselves, which is the aim of the exercise. For what object have we in teaching them but that they may not always require to be taught?
>
> I will venture to say that this exercise, if practiced diligently, will contribute more to the improvement of the students than all the text books of rhetoric, valuable as these doubtless are. . . . For in learning almost everything precepts are of less value than experience.
>
> Shall a teacher declaim that he may be a model for his students, and will not Cicero and Demosthenes, if read and thus analyzed, profit them more?[33]

The value of the analytical and appreciative lecture or prelection as a preparation for the students' own exercises in imitation had a long life in the schools of the middle ages and the Renaissance. The prelection is still of the greatest value.

Exercises In Imitation

Greek and Roman teachers, having chosen the best models for imitation, having elaborately pointed out in the model the excellences to imitate and the faults to avoid, turned the exercise over to the student. The student must now imitate, and that he did, in his own written and spoken themes and declamations. As Quintilian pointed out, if the student admired his model, either his teacher or a favorite author, he would want to imitate him, and if he wanted to imitate, he would do so in the rhetorical exercises which were part of the regular school routine. But in addition to these school declamations, a number of exercises, many of which we still use, the ancients rightly considered to be exercises in imitation. These imitative exercises are paraphrase, translation, and learning by heart. These exercises have the added advantage of be-

[33] Quintilian, *op. cit.*, II, v, 6-16.

ing useful, not only in the class room, but later, when the speaker or writer wishes to continue his efforts at self-cultivation.

The simplest imitative exercise is that of learning the model by heart. Quintilian will be sufficient witness to memorizing as one method of learning to speak by imitation:

As to learning by heart I would recommend for that purpose select passages from orations, or histories, or any other sort of writings deserving of such attention. . . . The boys will thus accustom themselves to the best writings, and they will always have in their memory something which they may imitate and will unconsciously reproduce that model of style which has been impressed upon their minds. They will have at command, moreover, an abundance of the best words, phrases, and figures, not sought for the occasion, but offering themselves spontaneously from a treasure house, as it were, within them.[34]

The value of the next imitative exercise, translation, was recognized by all Romans. The Greeks, of course, had no one to translate from; hence did not use translation as an exercise in imitation. But Roman literary culture was in large measure derivative from Greek culture, much as north European culture is in turn derivative from Roman and secondarily from Greek and Hebrew culture. Translation from the language of a high culture into the language of a lower culture is inescapable if the latter is to be elevated and enriched. Cicero was quick to recognize that the Latin language, Roman eloquence, and his own style could be improved by imitation, through translation, of Greek literature. In the *De Oratore* he has Crassus say:

Afterwards I thought proper, and continued the practice when I was older, to translate the orations of the best Greek orators. By following this practice I gained this advantage, that while I rendered into Latin what I had read in Greek, I not only used the best words, and yet such as were of common occurrence, but also formed some words by imitation, which would be new to our countrymen, taking care, however, that they were appropriate.[35]

Quintilian echoes Cicero and adds more details in his praise of translation as an imitative exercise:

Our old orators thought it an excellent exercise to translate from Greek into Latin. Lucius Crassus, in Cicero's *De Oratore*, says he often practiced it. And Cicero himself, speaking in his own person, recommends it again and again, and has even published translations of Plato and Xenophon which he had done as exercises. It was also approved by Messala; and there are extant several translations of speeches made by him. He even rivalled the speech of Hyperides for Phryne in delicacy, a quality most difficult of attainment by a Roman. The object of such exercise is evident; for the Greek authors excel in copiousness of matter, and have introduced a vast deal of art into their eloquence. In translating them we may use the very best words since all that we use will be our own. As to figures of speech, which are the greatest ornament of oratory, we will be under the necessity of thinking out a great number and variety of them, because the Roman tongue differs greatly from that of the Greeks.[36]

Although Pliny the Younger, in his letter to Fuscus, is advising an older man on the conduct of his private studies, he is undoubtedly drawing on his experiences as a former student in the famous school of Quintilian when he writes:

You ask me what method of study I think you should use in that retirement in the country which you have so long enjoyed. It is particularly useful, and many recommend it, to translate either from Greek into Latin or from Latin into Greek. From the practice of this exercise you will acquire a propriety and brilliance of vocabulary, a wealth of figures, a vigor of statement. Moreover from the imitation of the best writers you will learn their faculty of rhetorical invention. At the same time what a reader might overlook cannot escape a translator. Thus you will gain both understanding and judgment from translation.[37]

[34] *Ibid.*, II, vii, 2-4.

[35] Cicero, *De Oratore*, I, 155.
[36] Quintilian, *op. cit.*, X, v, 2-3.
[37] Pliny, *Epist.*, VII, 9.

Adults and advanced students who are well grounded in Greek and Latin can profitably follow Pliny's advice, but over-departmentalization in schools and colleges has done much to rob the modern teacher of this valuable tool. The same teacher no longer teaches Greek, Latin, and English as he did in the Renaissance grammar schools of England. But the Roman professor of rhetoric was expert in Greek rhetoric and in the Greek and Latin languages. His students had been trained in grammar school in the Greek language and Greek history, poetry, and oratory. Hence he could use translation as an exercise in rhetoric, and did.

But the modern teacher of rhetoric is not prevented from using the related exercise of paraphrase, which imitates other writers who use the student's own language by turning their writings into different form, say from verse to prose, or from English to "basic English" as is sometimes done today. Cicero practiced this exercise in his youth but abandoned it in favor of translation for reasons which appear below, reasons which Quintilian subsequently rebutted. Crassus, in *De Oratore,* voices Cicero's objections:

> In my daily exercises as a youth, I practiced chiefly that exercise which I knew Caius Carbo, my old adversary, was accustomed to practice. This was to set myself some poetry of the greatest distinction or read over as much of a speech as I could retain in my memory. Then I would declaim on the subject matter of what I had been reading, so far as possible using other words. But later I perceived a fault in this exercise, that Ennius, if I exercised myself on his verses, or Gracchus, if I set myself one of his speeches, had already used such words as were most appropriate to the subject and were the most elegant and altogether the best. Thus if I used the same words, I gained nothing; if I used others, it was even prejudicial to me, as I habituated myself to use words that were less appropriate.[38]

[38] Cicero, *De Oratore,* I, 154.

Quintilian, however, has no doubt at all that paraphrase is a beneficial exercise. In fact he says, "About the utility of turning poetry into prose I believe no one has any doubt." It would seem that he was less fearful of carrying poetical expressions into prose and that he felt that words appropriate to prose were not necessarily worse words than those appropriate to poetry:

> For the eloquence of poetry may help to elevate prose style; and there is nothing to prevent our turning the boldness of expression, allowed by poetic license, into the exactness of expression appropriate to prose. To the poet's thoughts we may even add oratorical vigor, fill in omissions, prune redundancy. For I would not have our paraphrase to be a mere interpretation, but an effort to vie with and rival our originals in the expression of the same thoughts.
>
> I therefore differ from those who disapprove of paraphrasing Latin orations on the pretext that, as the best expressions have already been used, whatever we express differently must of necessity be expressed worse. . . . For we should not despair of the possibility of finding something better said than it has been said before. Nor has nature made eloquence so meager and poor that we cannot speak eloquently except in one way. . . . Do we not ourselves at times speak twice or oftener, sometimes a succession of sentences, on the same subject? Are we to suppose that though we compete with ourselves, we may not compete with others? If a thought could be expressed well in only one way, it would be right to suppose the road closed to us by our predecessors. But in fact there are innumerable ways of expressing a thought and many roads leading to the same goal. There is something to be praised in conciseness as well as copiousness, in metaphorical as well as literal, in direct as well as figurative expression.[39]

I am sure I do not know whether Cicero would be convinced by Quintilian's defense of paraphrase. We, at least, can recognize that Quintilian taught the imitative exercise of paraphrase as a freer and more creative act than it seems to have appeared to Cicero. Quintilian expected his students, in effect, to write

[39] Quintilian, *op. cit.,* X, v, 4-8.

or speak a new theme on the same subject, saying the same thing that his author had said, but changing the tone of the style as well as the words. The paraphrase might be longer or shorter than the original, more or less metaphorical, more or less figured, and of course modernized, as the original was always chosen from amongst the early writers. To use a metaphor from music, the student was set to write variations on a theme composed by a master.

Quintilian's school exercise in paraphrase resembles the more advanced imitative exercises which an adult could practice in his own study. Pliny, in the letter which I have already quoted, speaks of it as emulation: "When you have read and studied an author until you comprehend him, it might be well to write something on the same matter and argument in emulation, comparing and carefully weighing your presentation with your model's to discover where you or he may be superior."[40] Ben Franklin, in his *Autobiography*, tells how he taught himself to write by imitating Addison in similar exercises in paraphrase or emulation.

Similar advice is given by Dio Chrysostom in his discourse on training for public speaking addressed to a man of affairs, who was to prepare himself to speak by careful reading of the best authors, including Menander, Euripides, Homer, Thucydides, Demosthenes, and especially Xenophon. Then he was to dictate or write imitative exercises based on his reading: "When you write, I do not think it best to write those made-up school exercises; yet if you must write, take one of the speeches that you enjoy reading, preferably one of Xenophon's, and either oppose what he said, or advance the same arguments in a different way."[41]

Such practice writing and speaking interests and benefits a student much more than the constrained paraphrase, almost a construe, which some teachers assign, not to promote power of expression, but only to discover if the student has understood his author. Students who have nothing to say will gain both something to say and improved ability to say it through exercises in translation and paraphrase taught creatively as Quintilian urged.

But does not imitation of other and older writers and speakers stultify and deaden the student, hamper his free utterance, and stifle his originality? Many would answer, Yes. For today as in antiquity, educational thinkers fall into two familiar categories: the theoretics and the empirics—those who have a strong belief in the efficacy of teaching sound doctrine through rational precepts, illustrated by approved models for imitation, and those who have an equally strong belief in free experiment and assiduous and unguided practice as leading inevitably to improved learning. In Rome there was a passion for orthodoxy in rhetoric as well as in theology, and a tendency to place more confidence in traditional precepts and classical models than we do today. Experiment and innovation were frowned on in the schools. What was traditional was right. Indeed as long as there were Roman schools—that is until the Germanic invasions destroyed Roman civilization—these schools taught rhetoric pretty much as it was taught when Cicero was a boy. In our schools today there has been a strong movement in the opposite direc-

[40] Pliny, *op. cit.*, VII, 9.

[41] Dio Chrysostom, *The Eighteenth Discourse: On Training for Public Speaking*, 18-19. Trans. Cohoon. Loeb Library.

tion. Progressive education has had a tendency to turn its back on the past in its laudable effort through experimentation to understand the present and prepare young people for the future. In its fear of the kind of traditionalism which bogged down Roman education it neglects a study of the traditions of the past which might well help illuminate the present and the future.

But why take and occupy extreme positions? I suggest in teaching—including the teaching of rhetoric—the friendly working together of the traditional experience of the past and the free experimentation of the present, just as Cornelius Celsus, in the preface of his *De Medicina,* approved a combination of practice and experiment with scientific theory in medical education because the *via media* is likeliest to lead to truth.

So in conclusion I want to reiterate my belief that modern teachers of rhetoric would make their teaching more effective if they made fuller use of the exercises of imitation. We are often told, and rightly, that we cannot surpass our models by imitating them. But how many students in school and college ever get within speaking distance of the models we might offer them? For the self-willed genius no schooling is well fitted. He must invent his own educational system as he proceeds with his own self-education. But most great artists have attended the schools and have imitated great artists of the past, at least until they developed their own unique and original manner.

COMMENTARIES

SPARTAN TALK

They taught them, also, to speak with a natural and graceful raillery, and to comprehend much matter of thought in few words. For Lycurgus, who ordered, as we saw, that a great piece of money should be but of an inconsiderable value, on the contrary would allow no discourse to be current which did not contain in few words a great deal of useful and curious sense; children in Sparta, by a habit of long silence, came to give just and sententious answers; for, indeed, as loose and incontinent livers are seldom fathers of many children, so loose and incontinent talkers seldom originate many sensible words. King Agis, when some Athenian laughed at their short swords, and said that the jugglers on the stage swallowed them with ease, answered him, "We find them long enough to reach our enemies with"; and as their swords were short and sharp, so, it seems to me, were their sayings. They reach the point and arrest the attention of the hearers better than any. Lycurgus himself seems to have been short and sententious, if we may trust the anecdotes of him; as appears by his answer to one who by all means would set up democracy in Lacedaemon. "Begin, friend," said he, "and set it up in your family." . . .

Of their dislike to talkativeness, the following apophthegms are evidence. King Leonidas said to one who held him in discourse upon some useful matter, but not in due time and place, "Much to the purpose, Sir, elsewhere." King Charilaus, the nephew of Lycurgus, being asked why his uncle had made so few laws, answered, "Men of few words require but few laws." When one blamed Hecataeus the sophist because that, being invited to the public table, he had not spoken one word all supper-time, Archidamidas answered in his vindication, "He who knows how to speak, knows also when."—*Plutarch's Lives,* "Lycurgus."

WEBSTER IN LINSEY-WOOLSEY

Robert Gray Gunderson

ON December 29, 1839, the man whom Emerson characterized as "the great cannon loaded to the lips" landed in New York after a tempestuous thirty-five day voyage from England. On disembarking, Daniel Webster was pleased to hear that while he had been at sea the Harrisburg Whig Convention had rejected the presidential candidacy of his rival, Henry Clay, in favor of William Henry Harrison, the Hero of Tippecanoe. Without waiting to recover from his sea-weariness, Webster announced his enthusiastic support of Harrison,[1] and began what one authority called "the busiest political battle of his career."[2] "Nothing shall be withheld," he assured an intimate group of his admirers, "to promote that nomination."[3] Putting aside his satin-lined coat, white vest, diamond knee buckles, and shirt with lace-point ruffles (which he had worn for his audience with young Queen Victoria),[4] the Godlike Daniel donned a linsey-woolsey coat, a wide-brimmed hat, knee-high boots, and a flowing necktie, and set out on a stumping expedition which took him from the crest of Mount Stratton in Vermont to the steps of the State Capitol in Richmond, Virginia. To identify himself with the new coonskin Whiggery, Webster camped with Green Mountain boys in a pine wood before an open fire, ate meals from shingles, paid tribute to log cabins, and challenged at fisticuffs anyone who dared call him an aristocrat.

Though fifty-seven years old and of medium stature, Webster still impressed many as being a godlike giant. His "dark brow that looked like Mount Monadnock,"[5] his tanned complexion, "amorphous crag-like face," "mastiff mouth," and black eyes "like anthracite furnaces needing only to be blown," seemingly invited ecstatic description.[6] On meeting him, Sydney Smith exclaimed, "Good heavens, he is a small cathedral by himself";[7] Carlyle thought him a "magnificent specimen";[8] and Jenny Lind proclaimed, "I have seen a man!"[9] Unhappily, however, he was tormented by ill health; and Chancellor James Kent, a devoted admirer, worried about his physical condition. After dining with Webster in 1840, the Chancellor recorded this entry in his *Diary:* "He . . . looks worn and furrowed; his belly becomes protuberant, and his eyes deep in his head. I sympathize with his condition. He has been too free a liver. He ate little, and drank freely."[10] Severe attacks of catarrh limited his political activity and occasionally forced him to cancel speaking engagements. But in spite of Webster's ill health and free living, many Americans, like Carlyle, "would incline to back him at first sight against all the extant world."[11]

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[1] *National Intelligencer,* January 11, 1840.

[2] Claude M. Fuess, *Daniel Webster* (Boston, 1930), II, 84.

[3] *National Intelligencer,* January 17, 1840.

[4] Fuess, *Webster,* II, 75.

[5] Van Wyck Brooks, *The Flowering of New England* (New York, 1940), p. 94.

[6] Carlyle quoted in Henry Cabot Lodge, *Daniel Webster* (Boston, 1883), pp. 191-194.

[7] Smith quoted in Brooks, *Flowering of New England,* p. 96.

[8] Carlyle quoted in Lodge, *Webster,* p. 194.

[9] Ben: Perley Poore, *Perley's Reminiscences of Sixty Years in the National Metropolis* (Philadelphia, 1886), I, 79.

[10] Chancellor James Kent quoted in Fuess, *Webster,* II, 382-383.

[11] Carlyle quoted in Lodge, *Webster,* p. 194. For an excellent description of Webster, see Wilbur S. Howell and Hoyt H. Hudson, "Daniel

On entering the uproarious log-cabin and hard-cider campaign for "Tippecanoe and Tyler too," Webster was forced to make changes in his classical delivery. In his extemporaneous speaking, he adopted a manner which some described as "conversational."[12] Horace Greeley's *Log Cabin* made but one reference to his use of notes during the entire canvass;[13] and for this effort, Philip Hone testified that he was "better prepared than usual." "I lost the pleasure of his company at dinner," Hone lamented, "from his keeping close to his task."[14] Indeed, Webster had little time for leisurely dinners during the summer and fall of 1840; he was forever on the stump. His extemporaneous speeches varied in duration from one to three and one-half hours and caused him much physical discomfort. "I have been too much excited," he confessed after the Richmond Convention, "as I find I cannot, by night or by day get speeches & c., out of my head."[15]

Webster's voice was described as "deep and booming,"[16] "masculine . . . and heavy,"[17] and "high but full, ringing out in moments of excitement like a clarion, and then sinking to deep notes with the solemn richness of organ-tones."[18] Such a voice was needed to address the "acres of men" who attended Whig meetings in honor of the "Ploughman Candidate" for President in 1840. At the Baltimore Young Men's Convention, for example, where Whig partisans claimed an audience of one hundred thousand, even the mighty Webster "feared that his attempt to make himself heard would be a vain one."[19] At Jamaica, Long Island, he apologized that his voice was troubled by a severe cold and "wearied with exertion." Nevertheless, Whig papers reported that he "warmed with his subject, and . . . spoke with his accustomed vigor and clearness."[20] At Newburyport, Massachusetts, the *National Intelligencer* observed that he "appeared in feeble health, suffering much from influenza."[21] Again in Richmond, Virginia, he was plagued with "catarrh, fatigue, and heat of weather."[22] Late in October, after he had talked for three hours in a cold rain at Francestown, New Hampshire, severe influenza silenced his voice for the remainder of the canvass.[23]

Though contemporary newspapers made frequent references to Webster's voice and his illnesses, there were few specific comments about his gestures. Yet enemies as well as friends paid tribute to his oratorical ability. The hostile Washington *Globe* reluctantly admitted that "Mr. Webster is doubtless an eloquent man. None deny his eloquence, even when exerted against the cause of the people. . . ."[24] His friends kept him in constant demand. Thirty communities vied for his services on July 4, 1840. Accepting the invitation of the Whigs at Barre, Massachusetts, Webster delivered his Fourth of July oration in competition with George Bancroft, the historian, who was then Collector of the Port of Boston. Democrat Bancroft was unable to keep the members of his party at their own celebration. Only six hun-

Webster," in *A History and Criticism of American Public Address*, ed. William N. Brigance, II, 668.

12 Fuess, *Webster*, II, 85.

13 *The Log Cabin*, October 3, 1840.

14 Wall Street speech, New York, September 28, 1840. Philip Hone, *Diary*, ed. Allan Nevins (New York, 1936), I, 501-502.

15 Webster quoted in Fuess, *Webster*, II, 88.

16 Arthur M. Schlesinger, Jr., *The Age of Jackson* (Boston, 1945), p. 84.

17 Howell and Hudson, "Webster," in *American Public Address*, ed. Brigance, II, 668.

18 Lodge, *Webster*, pp. 191-192.

19 Baltimore *American*, May 5, 1840, quoted in the Cleveland *Axe*, May 14, 1840.

20 *National Intelligencer*, September 30, 1840.

21 *Ibid.*, September 10, 1840.

22 *Ibid.*, October 9, 1840.

23 Cleveland *Axe*, November 12, 1840.

24 Washington *Globe*, September 29, 1840.

dred appeared at the Bancroft meeting, while five thousand "of both parties" turned out to hear the "lion of the Age."[25]

Webster adapted his style as well as his delivery to that which pleased convention-goers of 1840. As one sympathetic contemporary put it, "Some men of the highest culture did not disdain at times 'to go down to the people.'. . ."[26] With something of this spirit of condescension, Webster used language which was often "crisp and colloquial, rich in homely idioms and humorous turns of phrase."[27] Some of his epigrams became campaign rallying cries. "We have fallen, gentlemen," he proclaimed at Baltimore, "upon *hard times*, and the remedy seems to be HARD CIDER."[28] In the same speech, he declaimed another slogan which Harrisonite orators often repeated: "The time has come when the cry is *change*. Every breeze says *change*, —Every interest of the country demands it."[29] Noting these phrases, the Baltimore *American* concluded that Mr. Webster mingled "the familiar with the profound."[30]

When on the stump Webster often used classical allusions which no doubt were more impressive than meaningful to noisy, cider-soaked audiences. At Richmond, for example, he declared that the "Democratic Spoilers" put forth "as many hands as Briareus to destroy what we think it most important to preserve."[31] At Patchogue, Long Island, he made a parody of Orpheus seeking Eurydice.[32] The Philadelphia *Gazette* was impressed with his "splendor of rhetoric" at a Wilmington, Delaware, meeting.[33] But no matter how unfamiliar his allusions, flattered audiences responded with applause.

Webster knew the devices as well as the language which influenced the voter. He made frequent and effective use of rhetorical questions; and, at times, he invited overt audience response. At Patchogue, after attacking the Administration's financial policy as a "system that reduces the price of labor and reduces the wages of these men," he asked, "Is that good Democratic doctrine? Let old Suffolk answer." Loud cries of "No!" demonstrated his success in unifying a crowd.[34] On another occasion, at Keene, New Hampshire, where "he knew his audience," Webster identified his cause with that of '76. To this local Whig rally of four thousand, he presented a distinguished Revolutionary soldier, "tottering with age, [about 93]." "It was a thrilling scene," opined the correspondent of the Boston *Atlas*, who felt that Mr. Webster never had been more convincing.[35]

During the canvass, Senator Webster, the great exponent of federalism, tailored his subject matter to his specific audience. Campaigning for the first time south of the Potomac, he developed a new respect for States' Rights. In appearances at Alexandria and Richmond, the Massachusetts Senator responded to Southern hospitality by avoiding controversial subjects such as the tariff and the bank. At Alexandria, amid aquatic displays and "the roar of cannon and musketry," he declared: "We of New England are bound to you by our sacred compact the Constitution of the United States." Minor differences between

[25] *National Intelligencer*, July 9, 1840.
[26] Richard Smith Elliott, *Notes Taken in Sixty Years*, (St. Louis, 1883), p. 127.
[27] Fuess, *Webster*, II, 85.
[28] Albany *Rough-Hewer*, June 18, 1840; Baltimore *American*, May 5, 1840, quoted in the Cleveland *Axe*, May 14, 1840.
[29] Baltimore *American*, May 5, 1840, quoted *ibid.*
[30] *Ibid.*
[31] *National Intelligencer*, October 23, 1840.
[32] *The Log Cabin*, October 17, 1840.
[33] Philadelphia *Gazette*, n.d., quoted in the *National Intelligencer*, October 3, 1840.
[34] *The Log Cabin*, October 17, 1840.
[35] Boston *Atlas*, n.d., quoted in *Niles' Register*, August 1, 1840.

Northern and Southern Whigs, he thought, could be settled without the help of Loco-Foco Democrats. After all, he asked, "What have you to apprehend . . . from that son of your soil, descended from your best stock, your own William H. Harrison?" To bolster his constitutional argument, Webster reminded Virginians of a common patriotism: "In the days of the Revolution . . . Washington and Hancock joined their thoughts, their feelings, their hopes, and acted together in a glorious cause. . . . Massachusetts and Virginia men stood together, braving danger and death. How many bones of Northern men lie at Yorktown!"[36] By implication, therefore, Northern and Southern Whigs were doing battle against an enemy scarcely less odious than George III.

At the great Richmond Convention in the fall of 1840, Webster again demonstrated his ability to develop Whig argument from a States' Rights point of view. In his address from the Capitol steps, before an audience of fifteen thousand, he denounced the executive usurpation of Martin Van Buren as an attack upon States' Rights. Secretary of War Joel R. Poinsett's proposal for a standing army, the "crime" of not seating New Jersey Whig Representatives, and the Administration debt assumption policy—each, he said, threatened rights guaranteed to states by the Constitution. Moreover, the Yankee Senator solemnly proclaimed that Congress had no right to interfere with slavery in the states! Thunderous applause greeted this assertion, and there were cries of "repeat, repeat."[37] Obligingly, the federal champion repeated:

> I say, that standing here in the Capitol of Virginia, beneath an October sun, in the midst of this assemblage, before the entire country and upon all the responsibility which belongs to me, I say that there is no power, direct or indirect, in Congress or the General Government, to interfere in the slightest degree with the institutions of the South.[38]

Having presented his constitutional argument, Webster concluded with an emotional appeal: "I cannot find a deeper or more fervent sentiment in my heart than that these precious institutions and liberties which we enjoy may be transmitted unimpaired to the latest posterity; that they may terminate only with the termination of all things earthly. . . ." P. V. Daniel, a Richmond Loco-Foco leader, had minimized the importance of Webster's visit;[39] but a voice from the crowd cried, "That is two thousand votes for Harrison!"[40]

Richmond Whigs subjected an ailing Webster to two other engagements, and on each occasion he demonstrated his versatility. In his main address, Webster had appealed to Virginians "as men capable of understanding, weighing and appreciating an argumentative speech. . . ."[41] Speaking that evening to a convivial audience at the Richmond Log Cabin, he was "more animated, more full of fire, and more captivating."[42] In the same Cabin two days later, he made a unique effort addressed exclusively "to the ladies." For this gathering of over a thousand, Webster displayed his more florid, literary manner:

> We applaud the artist whose skill and genius present the mimic man upon the canvass—we admire and celebrate the sculptor who works out that same image in enduring marble: but how insignificant are these achievements, though the highest and fairest in all the departments of art, in comparison with the great vocation of human mothers! They work not upon the canvass that shall fail, or the marble that shall crumble into dust—but upon mind,

[36] *Northwestern Gazette and Galena Advertiser*, July 17, 1840.

[37] *National Intelligencer*, October 23, 1840.

[38] *Ibid.*

[39] P. V. Daniel to Martin Van Buren, September 28, 1840, Martin Van Buren MSS, Library of Congress.

[40] *National Intelligencer*, October 23, 1840.

[41] Editor's Correspondence, *Ibid.*, October 10, 1840.

[42] *Ibid.*

upon spirit, which is to last forever, and which is to bear, for good or for evil, throughout its duration, the impress of a mother's plastic hand.[43]

Thus Richmond saw three facets of Webster's personality: that of the constitutional lawyer, that of the persuasive stump-speaker, and that of the eulogist. The correspondent for the *Intelligencer* was no doubt correct in concluding that "Mr. Webster's visit here has removed mountains of prejudice, sectional and personal." Hopefully the *Intelligencer* declared, "It is the commencement of an era of better feeling between the North and South."[44]

In the North, however, the Massachusetts Senator was considerably less concerned about States' Rights. On September 28 the Whigs of the city of New York held a "Merchant's Meeting" on Wall Street with Webster as the main attraction. Not to be outdone, New York Democrats held a competing "Mechanics' Meeting" in the Park. "Owing to this salutary circumstance," explained *The Log Cabin*, "friends of National Reform were enabled to hear Mr. Webster in quiet; and though all could not get near enough, those who did, heard him from beginning to end with unalloyed satisfaction."[45] Wall Streeters indeed had reason to be satisfied, for Webster happily chose this occasion to endorse a national bank. With imagery which invited Loco-Foco witticism, Webster asked for a currency which would have an "odor of nationality." Whereupon the Washington *Globe* taunted: "Mr. Webster, who knows how to adapt his speeches to the meridian. . . . did not discourse about a national bank in Richmond, because in Virginia his 'odor of nationality' is fortunately in very bad odor." "How long," asked the *Globe*, "are people to be humbugged by such stuff and such men?"[46]

Rural audiences in the North also saw striking transformations in Daniel Webster. Before five thousand farmers at Patchogue, New York, the Godlike Daniel shouted that anyone who called him an aristocrat was "not only a LIAR, but a COWARD!" Emphasizing his feeling on this matter, he promised fisticuffs to anyone who applied the epithet to him while "within the reach of his arm." The doughty fifty-seven-year-old champion of State Street claimed to be not only a democrat, but a thorough-going Jeffersonian democrat![47] Two Van Burenites, Silas Wright and Ben Butler, found occasion to brand him an aristocrat on the same ground the very next day, but Long Islanders were spared the excitement Webster promised. Butler, onetime Attorney General of the United States, wrote President Van Buren that Senator Webster made a "most absurd, arrogant and ridiculous speech." "His vanity and effrontery," said Butler, "require us to strip off his origins and show him in true colors."[48] Before friends at Tammany Hall several nights later, Butler set out to accomplish this object:

> In view of the language like this [Webster's at Patchogue], we may truly say, with Mr. Webster, that "the *times* are extraordinary": that they are indeed "most extraordinary." For it is no vulgar demagogue—no brawler from the kennels—that employs this language; it is DANIEL WEBSTER, of Boston, distinguished at the bar, thrice distinguished in the Senate: the educated, accomplished, refined Mr. Webster.[49]

Most horrible of all, said Butler, Webster's crudity was committed "in the

[43] Richmond *Whig*, October 9, 1840, quoted in the *National Intelligencer*, October 12, 1840.
[44] *National Intelligencer*, October 9, 1840.
[45] *The Log Cabin*, October 3, 1840.
[46] Washington *Globe*, October 22, 1840.
[47] *The Log Cabin*, October 17, 1840; *The Rough-Hewer*, October 22 and 29, 1840.
[48] B. F. Butler to Van Buren, September 25, 1840, Martin Van Buren MSS, Library of Congress.
[49] *The Rough Hewer*, October 22, 1840.

presence of the gentler sex, whom his fame had drawn to the assemblage."[50]

Webster was the prominent figure at another colorful rural gathering at Stratton, Vermont, on July 7, 1840. A crowd estimated at fifteen to fifty thousand assembled on the crest of Mt. Stratton, twenty-seven hundred feet above the sea, to hear New England's favorite son make *"a calm yet highly impressive statement"* of national import.[51] Though no record was made of the speech, Vermonters long afterward remembered that it was equal to the majestic occasion. On a hastily erected platform amid a growth of hemlock, fir, and spruce, Webster arose and began in truly godlike fashion: "From above the clouds, I address you."[52] Descending from this lofty station at the conclusion of his speech, he announced that he would "encamp with the Green Mountain boys on the summit of their far-famed hills."[53] A log cabin had been built on the grounds "as a sort of buffet from which to serve cider,"[54] and very soon "large numbers erected wigwams in the contiguous forest, and blazing fires were kindled in every direction."[55] Daniel Webster, the farmer's son who worked his way through college, ate his dinner on a wood shingle and slept that night before an open fire in testimony of his democracy.

It was at Saratoga, however, that Webster made his most eloquent testimonial to democracy.[56] Beginning with an effect needing a cause, Webster translated the political excitement of the times into a denunciation of Democratic tampering with the currency. His development was in his most effective style:

> We are here, my friends, in the midst of a great movement of the people. That a revolution in public sentiment on some important questions of public policy has begun, and is in progress, it is vain to attempt to conceal, and folly to deny. . . .
>
> . . . . Everywhere there is complaining and a desire for change.
>
> . . . . The breeze of popular excitement is blowing everywhere. It fans the air in Alabama and the Carolinas, and I am of the opinion when it shall cross the Potomac, and range along the northern Alleghenies, it will grow stronger and stronger, until, mingling with the gales of the Empire State and the mountain blasts of New England it will blow a perfect hurricane.
>
> . . . . What then has excited the whole land from Maine to Georgia, and what gives us assurance that while we here are meeting in New York in such vast numbers, other like meetings are holding throughout all the states? That this cause must be general as its effect is certain, for it agitates the whole country and not parts only.
>
> When that fluid in the human system indispensable to life becomes disordered, corrupted, or obstructed in its circulation, not the head or the heart alone suffer, but the whole body, head, heart, and hand, all the members and all the extremities, are affected with debility, paralysis, numbness and death. The analogy between the human system and the social and poljtical system, is complete, and what the life-

[50] *Ibid.* Professors Hoyt H. Hudson and Wilbur S. Howell have called Webster's effort at Patchogue "a political speech of great persuasiveness." After comparing its method to that of Mark Antony's speech in Shakespeare's *Julius Caesar*, they conclude that "American political literature loses a large body of excellent speeches when a man of Webster's ability did not habitually respond, as he could so ably have done, to the real political dispositions of his audience." Howell and Hudson, "Webster" in *American Public Address*, ed. Brigance, II, 727, 733. Nevertheless, Webster failed to persuade enough Suffolk County farmers to change their votes. Suffolk County gave a substantial majority to Van Buren.

[51] Correspondence of the Boston *Atlas* dated July 8, 1840, quoted in the *National Intelligencer*, July 17, 1840. Partisan estimates as to the size of political gatherings were notoriously inaccurate.

[52] Rebecca Middleton Samson, "When Webster Spoke on the Mountain," *Outlook*, November 30, 1921, pp. 521 ff.

[53] *National Intelligencer*, July 17, 1840.

[54] Samson, "Webster," *Outlook*, November 30, 1921, p. 522.

[55] *National Intelligencer*, July 17, 1840. In 1915, a tablet was erected to mark this site, and a replica of the log cabin was built. The original log cabin stood on the Mountain for over sixty years. In 1947, Whittlesey House published a novel by Howard Breslin based on this incident, *The Tamarack Tree*.

[56] Fuess says that this "was perhaps his finest purely political address." Fuess, *Webster*, II, 86.

blood is to the former, circulation, money, currency is to the latter; and if that be disordered or corrupted, paralysis must fall on the system.

The original, leading, main cause, then, of all our difficulties and disasters, is the disordered state of the currency. . . .[57]

At about this point in his speech, the hastily improvised platform collapsed, tumbling Black Dan and other dignitaries to the ground. Showing his ability at a "humorous turn of phrase," Webster quickly recovered himself and announced that "the great Whig platform was more solid than the frail structure on which he had been standing."[58] A wag in the audience suggested that the platform "wanted a few more cider barrels to support it"; and despairing Democrats took hope that in this mishap there might be an "indication *from Above*" as to what should happen in November.[59]

"The great Whig platform" was, as everyone knew, the log cabin—and Webster was irrevocably committed to it by his statement that day:

I, sir, have a feeling for log cabins and their inhabitants. I was not myself born in one, but my elder brothers and sisters were—in the cabin in which, at the close of the Revolutionary war, in the perils and sufferings of which he bore his part, my father erected on the extreme frontiers of New Hampshire, where beyond the smoke which curled from its chimney, not another stood between it and the walls of Quebec. In this humble cabin, amid the snow drifts of New England, that father strove, by honest labor, to acquire the means of giving to his children a better education, and elevating them to a higher condition than his own. That cabin I honor, for the sake of the venerable man who dwelt in it. [Here, says the reporter, Mr. Webster's voice became inarticulate from emotion.] That cabin I annually visit, and thither I carry my children, that they may learn to honor and to emulate the stern and simple virtues that there found their abode; and when I or they forget that cabin and what it teaches and recalls, may my name and their names perish from among men forever.[60]

Unable to respond to this burst of passion, Van Buren's correspondent, John Hunter, reported that "the Godlike man in a cold logical manner opined his argument . . . their [*sic*] had been a heavy shower, the people wanted warmth he gave them icy argument. . . ."[61] In a hyper-critical account characteristic of opposition newspapers, the Troy *Budget* asserted that Webster's "attempt to cry spoiled the beauty of the allusion."[62]

Whig evaluations were quite different, of course. The allusion to the log cabin, said the Albany *Advertiser*, "suspended for a moment every breath, and brought tears to the eyes of the sternest among his auditors."[63] "Eloquent in its stern simplicity," thought Horace Greeley of *The Log Cabin*.[64] "One of the best efforts of Mr. Webster's mind," said the Cincinnati *Chronicle*.[65] "We have never yet listened to an address which combined in itself so many varied excellencies. . . . Such clear illustration, such conclusive arguments, such touching pathos!" exclaimed *Niles' Register*. "Perhaps," the *Register* concluded, "the chief beauty of the speech was its perfect adaptation to the intellect of every man who heard him."[66] Whig editors, at least, were convinced that Daniel Webster was successfully "going down to the people."

Balloting for presidential electors be-

[57] *The Log Cabin*, September 5, 1840; for other accounts, see the *National Intelligencer*, September 4, 1840; *Northwestern Gazette and Galena Advertiser*, September 25, 1840.

[58] Webster quoted in Fuess, *Webster*, II, 86.

[59] J. Hunter to Van Buren, August 20, 1840, Martin Van Buren MSS, Library of Congress.

[60] Anthony Banning Norton, *The Great Revolution of 1840: Reminiscences of the Log Cabin and Hard Cider Campaign* (Cleveland, 1888), p. 11; for other accounts, see *The Log Cabin*, September 5, 1840; *National Intelligencer*, September 4, 1840.

[61] J. Hunter to Van Buren, August 20, 1840, Martin Van Buren MSS, Library of Congress.

[62] Troy *Budget* quoted in Howell and Hudson, "Webster," in *American Public Address*, ed. Brigance, II, 718.

[63] Albany *Advertiser*, n.d., quoted in the Cleveland *Axe*, August 27, 1840.

[64] *The Log Cabin*, September 5, 1840.

[65] Cincinnati *Chronicle*, September 5, 1840.

[66] *Niles' Register*, August 29, 1840.

gan late in October and continued for almost a month. Before Rhode Island and South Carolina had made their choices, however, it was clear that Webster's efforts for Old Tippecanoe had not been in vain. On November 9 the *National Intelligencer* jubilantly proclaimed, "The Country is redeemed."[67] Though his popular majority was less than 150,000, William Henry Harrison had carried nineteen of the twenty-six states. When the Electoral College met on December 2, the victorious Harrison had 234 votes; Van Buren trailed with sixty.[68] "Thus the dynasty is changed," wrote Philip Hone in his *Diary*. "The party which has been in power for forty years yields the scepter to its adversary. . . ."[69] Daniel Webster was rewarded with first place in the new Cabinet, and Whigs everywhere cheered Harrison as a latter-day Cincinnatus. Thurlow Weed, boss of New York politics, hailed "the triumph of public morality";[70] and in Boston the *Atlas* concluded, "All that was evil and monstrous in our government has been trampled underfoot by the People of the United States."[71] Embittered Democrats, on the other hand, questioned their faith in the democratic process. "I never had such gloomy forebodings in my life," confessed one Loco-Foco in a letter to President Van Buren. "Can this people govern themselves?"[72]

[67] *National Intelligencer*, November 9, 1840.
[68] *The Log Cabin*, December 19, 1840.
[69] Hone, *Diary*, ed. Nevins, I, 511.
[70] Albany *Evening Journal*, n.d., quoted in the *National Intelligencer*, November 17, 1840.
[71] Boston *Atlas*, n.d., quoted *ibid.*
[72] Thomas L. Hamer to Van Buren, November 18, 1840, Martin Van Buren MSS, Library of Congress.

COMMENTARIES

A LESSON IN MODERATION

. . . So numerous indeed and so powerful are the causes which serve to give a false bias to the judgment, that we, upon many occasions, see wise and good men on the wrong as well as on the right side of questions of the first magnitude to society. This circumstance, if duly attended to, would furnish a lesson of moderation to those who are ever so much persuaded of their being in the right in any controversy. And a further reason for caution, in this respect, might be drawn from the reflection that we are not always sure that those who advocate the truth are influenced by purer principles than their antagonists. Ambition, avarice, personal animosity, party opposition, and many other motives not more laudable than these, are apt to operate as well upon those who support as those who oppose the right side of a question. Were there not even these inducements to moderation, nothing could be more ill-judged than that intolerant spirit which has, at all times, characterized political parties. For in politics, as in religion, it is equally absurd to aim at making proselytes by fire and sword. Heresies in either can rarely be cured by persecution.—Alexander Hamilton, *The Federalist*, No. I.

PUBLIC ADDRESS AS A FORCE IN HISTORY

William C. Lang

IT is not at all unwise to be conscious of the almost exclusive position in communication which was once held by the spoken word. Before it was ever a matter of written record, the word came to Moses "Go *speak* to my people." The prophet of Mecca *spoke* with such force to the desert people that the emerald green paradise where men would rest comfortably on green divans consuming quantities of food and wine "which ne'r caused aching belly" and served "by maidens well-rounded of hip" drew men as forcibly as the threat of Hell in which they would "drink scalding water and pus" if they turned not from their djinns and spirits and submitted to Allah.[1] The gentle Nazarene "taught as one having authority,"[2] and a part of his hearers marvelled and believed while others sought how they might destroy him so his voice would be silenced. Socrates used the lash of his tongue to sting those who hesitated to think, but it became to Plato the gentle stroke which gave an incentive to learn more from the "wisest, and justest and best" man of his time.[3]

However, it was just this emphasis upon the individual's power of speech handed down in oral tradition and written tradition and record which led to some of the unfortunate distortions of history. A society which emphasized the utterances of its ancestors soon found its records crediting the individual with the totality of power to change and mold the life of all. And so the proclamation of Joshua could halt the sun, the words of Leo turned back the Hun, and St. Scothinus' account of the North Sea as a bed of flowers in which he was walking could be substantiated by his plucking a handful of vermilion flowers from the brine.[4] In a day in which all but the few were inarticulate, and the approval, if not the actual support of a monarch or prince, secular or ecclesiastical, was essential to academic survival, it is not too astonishing that the words and actions of a few were expanded into a significance which they hardly possessed.

The advent of science, deeply influenced by the mechanics Newton found in the universe, profoundly affected man's outlook. If there were laws governing the behavior of the physical universe which were immutable and operating without human volition or supernatural intervention, were not such laws also to be found in human affairs? Surely, the forces at work in the organic world were also beyond the direction of individuals. Montesquieu, in his monumental *L'Esprit des Lois* called attention to the relationship that exists between man's customs and manners and his climatic environment. Voltaire, while carrying on his inquiry into sources, also declared that persons and personal interests are of secondary importance—the community counted for most, not the individual. But it was the seeming inevitability which was a part of the evolutionary hypothesis that encouraged some

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[1] Lewis Browne, *This Believing World* (New York: Macmillan, 1934), p. 317.

[2] St. Matthew vii.20. St. Mark i.22.

[3] Plato, *Phaedo*. Trans. Jowett (New York: Modern Library, 1928), p. 189.

[4] G. G. Coulton, *Life in the Middle Ages* (New York: Macmillan, 1931), I, 8.

to push man, the individual, even farther into the masses. Some began to say that man was inescapably caught in the pressure of forces he could neither control, understand, nor direct. The proper study, therefore, was Society, which was itself an organism apart from those who composed it. Dialectics of many forms emerged to take from the individual all but the inconsequential reactions he might have to his environment.

However, men have not been satisfied with this rigid, seemingly impersonal mold. It was too easy an explanation and there was much it did not always explain. The outcome of research in many areas, coupled with the results of man's ability to reason, have made many look anew for the place of man, the individual, in the affairs of men. Increasingly the dissatisfied group grows larger, and though their chorus is not in unison, the parts mingle in a melodic pattern with one dominant theme—man, the individual, has an importance and influence in the affairs of men which not only can be discovered, but which also can be described and evaluated.

It is a temptation to marshal the evidence, but space will not permit. Nevertheless, a few pungent sentences from the scholars ought not to be amiss. Dr. Ruth Benedict, the anthropologist, in her book *Patterns of Culture*, comments: "No individual can arrive at the threshold of his potentialities without a culture in which he participates. Conversely, no civilization has in it any element which in the last analysis is not the contribution of an individual."[5] Sir Arthur Kieth, whose significant studies in anthropology have extended over well-nigh three quarters of a century, in his *Ethics and Evolution* bears witness to this thesis of Dr. Benedict.

MacIver, the sociologist, declares: "It is misleading to say that it is *only* society that lives and breathes in its individuals. . . . We must reply that it is only in us, its *individuals,* that society 'lives' whatsoever."[6]

The late Alfred North Whitehead, pre-eminent philosopher that he was, concluded his lectures on *Science and the Modern World* with the declaration that:

> The great conquerors, from Alexander to Caesar, and from Caesar to Napoleon, influenced profoundly the lives of subsequent generations. But the total effect of their influence shrivels to insignificance, if compared to the entire transformation of human habits and human mentality produced by the long line of men of thought from Thales to the present day, men individually powerless, but ultimately the rulers of the world.[7]

The findings of researchers in the physical and biological sciences could be quoted to support the real significance of the individual electron, atom, or gene in determining the characteristics of the element or organism.

However, we had best conclude with Arnold Toynbee who has been led by his *Study of History* to conclude that:

> Society is a "field of action" but the *source* of all action is in the individuals composing it. . . . All acts of social creation are the work either of individual creators or, at most, of creative minorities. . . . This truth is forcibly stated by Bergson: "It is useless to maintain that (social progress) takes place of itself. . . . It is a leap forward which is taken only when the society has made up its mind to try an experiment; this means that the society must have allowed itself to be convinced, or at any rate allowed itself to be shaken; and the shake is always given by somebody."[8]

Have there been some of these "somebodies" who effectively influenced the

[5] Ruth Benedict, *Patterns of Culture* (New York: New American Library, 1948), p. 234.

[6] R. M. MacIver, and C. H. Page, *Society—An Introductory Analysis* (New York: Rinehart & Co., 1949), p. 44.

[7] Alfred N. Whitehead, *Science and the Modern World* (New York: New American Library, 1948), p. 208.

[8] A. S. Toynbee, *A Study of History* (New York: Oxford, 1947), pp. 211-212.

direction of events and who did it through public address? Assuredly there have been. Let us look at one briefly. The eleventh century had been one in which papal power was increasing; pilgrims to the holy places had been plundered and killed; the feudal aristocracy had increased in numbers until the younger sons had to seek land elsewhere; already there had been successful raids by Italian cities on the seaports in the eastern Mediterranean. Some authentic voice had to come to unite warlike and ambitious nobles on a special venture. Only a pope's voice could do it. In 1095 at Clermont in France the voice in the form of Urban II spoke to a gathered throng, not in harsh unfamiliar Latin, but in their own language so the people could understand. A large man with persuasive voice and manner, if we are to believe his contemporaries, addressed his hearers:

"You are girdled knights, but you are arrogant with pride. You turn upon your brothers with fury, cutting down one the other. . . . Oppressors of children, despoilers of widows, manslayers, wreakers of sacrilege, murderers awaiting the payment of blood—you flock to battles like vultures that sight a corpse afar off. . . .

"Come forward to the defense of Christ. O ye who have carried on feuds, come to war against the infidels. O ye who have been thieves, become soldiers. Fight a just war. . . . Let no obstacle turn you aside . . . enter upon the journey . . . God guiding you—."

The deep voice had not ceased, but a shout went up that drowned the words. The throng had been stirred, some whispering to others, a few weeping. Men were seen to hide their faces in their hands, and the murmur among them found voice at last.

"Dieu lo vult! God wills it!"

. . . They were all shouting now, standing up, stretching out their arms. Above the roar of voices steel clanged as men jerked swords from sheaths. "God wills it!"[9]

The responsive chord had been struck; the first crusade was soon under way. We need not evaluate the significance of the entire movement, but whether one assesses the results from a religious or a secular point of view, one cannot escape the conclusion that the spark which lit the fuel deeply influenced the direction of events for many years. One must conclude with the warning that the direction which events did take would be harder to explain without Urban's speech than with it.

We cannot pause at every point to hear the words of those who gave obvious direction to forces at work in their time. But surely, we are still close enough to "der schoener Adolph" to remember the fervid devotion evoked from those who were "to determine the destiny of Europe for a thousand years" by the frenzied, emotional orgies of oral expression in which he indulged. Any evaluation of Hitler's influence must include his speeches as effective vehicles for his program.

The "Fireside Chat" was more feared by those who opposed the late President Roosevelt than multitudes of written words. The vibrant, friendly voice, which was so at home in the family living room, carried such conviction that William E. Borah, who was long exposed to political addresses, declared he read the President's speeches rather than listen to them, lest he believe what he heard. The spoken words by which F. D. Roosevelt brought challenges and assurance to the United States and the world were often his most effective device for molding opinion and influencing the direction of the flow of events.

It was mainly through example reinforcing the spoken word as he walked from village to village and from city to city that the Mahatma released a new force in India and the world, which bids fair to be the most significant triumph of the human spirit in a thousand years. The illiterate millions were drawn by his words and they have enshrined him in their hearts as well as their temples.

[9] Harold Lamb, *The Crusades* (New York: New Home Library, 1930), pp. 40-41.

It becomes clear as one searches the records for influences from the speaker that not always speech alone, but speech in harmony, or at least not out of harmony with prevailing moods and passions, is that which is most effective. If public address is outside the "climate of opinion," to use Carl Becker's fortunate phrase, it may do very little. Innocent III, more powerful than Urban II, called for a crusade from his ward, Frederick II, but he was ignored. Savonarola preached a new life for his city. A short time of reform and then the great monk was burned in the very city which had acclaimed him. Paul at the Areopagus in Athens made no great sweep of converts. "We will hear you again," said the inquisitive Greeks. In Asia Minor where the climate of opinion was different the great apostle established churches in many cities. Abraham Lincoln spoke what has become a part of the American scriptures at Gettysburg, but in his own day they were reported as "a few appropriate remarks." He had not even been considered as a possible speaker at the event until one month after Edward Everett had agreed to give the main address. It was believed that Lincoln could not make a proper speech for such an occasion.[10] "With malice toward none, with charity for all," those sublime words from Lincoln's second inaugural, uttered in the enthusiasm of impending victory and the rising tide of hate and vengeance, were not received enthusiastically. A later day, when the climate of opinion was more suitable, would acclaim the greatness and universality of his thoughts.

If we approach the problem from one more avenue we can see even more clearly the significance of the meeting of the man, the place, and the times. Peter the Hermit, who drew thousands with him to destruction in the preliminary crusade, with his promises of opening seas and victory without arms, would be committed, in all probability, to an institution for the mentally ill today. A Nathaniel Bacon's cry against the governor's despotism was swallowed up in the colonial frontier while a century later a similar protest from Patrick Henry rang throughout the Atlantic seaboard country. William Jennings Bryan's "cross of gold" may be arrant nonsense to our day, but for his time it was a rallying cry of the people which so frightened the conservatives that the Republican party, except for a brief period under Theodore Roosevelt, swung far to the right. The political voices of our day which call for security, social and economic, have rightly or wrongly struck closer to the climate of opinion than the counsel of *laissez faire* of an earlier day.

The speaker, then, acclaimed and often unacclaimed, is a force in history. Partially dependent upon the mood of the day, he may direct and mold his times. For the scholar remains the significant task of assessing the forces at work. Most careful historical analysis and evaluation will be inescapable. At the outset he will seek to avoid the pitfall of judging the speaker in the light of current events rather than by his own time. The student will quickly recognize that frequently the real significance of a speaker as a force in history may develop long after speeches have been given. Often the written word is inextricably intertwined with the spoken word. A cumulative effect of many speeches by many men makes the task of qualitative and quantitative evaluation more difficult. Nevertheless, evaluation of greater validity combining philosophical criticism, rhetorical analysis, and historical analysis will grow from assiduous and thorough study of the place of public address as a force in history.

[10] Paul M. Angle, ed., *The Lincoln Reader* (New Brunswick: Rutgers, 1947), p. 444.

ART APPROACH TO READING ALOUD

John T. Marshman

READING aloud is a major or general form of speechmaking different from either of the other two major forms: conversation and public address. The latter forms are creative while reading aloud is re-creative; conversation and public address are original while reading aloud is interpretative. In fact, we use the terms *oral interpretation* and *interpretative reading* as synonymous with *reading aloud,* in which the speaker tries to represent and impress upon his audience what the author's words mean to him.

Formulas, techniques of expression, or delivery should not differ much, for the formula of reading aloud and the formulas of conversation and public address are not fundamentally different; conversationalists and public speakers frequently quote, paraphrase, and summarize what they read or hear.

The Broad Field of Reading Aloud As a Speech Activity

Those who scorn reading aloud as too childish or elementary do not appreciate that reading aloud is the very best kind of formula—training for other speechmaking forms and formulas. It has wide and varied fields of application. As a speech activity, reading aloud is used by the radio commentator whatever may be his role; as a matter of fact, studios often require the manuscript before the microphone. Reading aloud is used by the minister in reading the scripture, and in the manuscript-sermon. What a travesty is most ministerial reading of scripture and manuscript! Reading aloud is used in the classroom, particularly by the teacher of literature, yet only now and then do we find a teacher—even a teacher of literature—who reads well.

In his book *The Memory of Certain Persons,* John Erskine says of Woodberry, the great teacher of literature:

> He had a unique gift for making even an unread youth appreciate, at least to a degree, how in some passage of Shakspere or Keats a very human experience produced in the poet a poetic emotion, and how that emotion dictated the form of the poem. Many of us learned in his classroom, what mature artists sometimes need to re-learn, that technique cannot be acquired or applied from the outside, but must grow out of the experience which the artist hopes to express.[1]

Literature is a great heritage which the past has left to us. The teacher can make it live again or he can leave it in its cerements; which he does depends much on his ability to read aloud.

Still another field for reading aloud is sometimes overlooked by dramatic directors: the reading of lines by the actor, on the stage or before the microphone. The importance is apparent; it needs little or no comment. The dramatic critic for *The Times* of London recently said: "Two thirds of the success or failure of the actor lies in the reading of the lines." Charlotte Cushman, Edwin Booth, Eleanora Duse, Tommaso Salvini, and Sarah Bernhardt represent even today the highest in dramatic art, primarily because they were great readers of lines.

Whether over the radio, in the pulpit, in the classroom, or on the stage, reading

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[1] John Erskine, *The Memory of Certain Persons* (Philadelphia: Lippincott, 1947), pp. 92-93.

aloud is a major form and formula of speechmaking. We seem to be losing sight of this important fact; we seem to be relaxing our emphasis on the teaching of oral reading as an art. The American people have been described as a harsh-voiced, slovenly-spoken nation of talkers, who depreciate the proud oral traditions of the past. The reason often assigned is that we generally neglect reading aloud as an art. We do not read aloud in our schools as we once did, and the family is no longer a reading-aloud circle as it once was.

Reading Aloud vs. Silent Reading

We seem to be obsessed today, both in and out of school, with a fetish for silent reading. "Speed in silent reading" is our slogan; with it we try to capture proficiency. We seem to forget that time is necessary for thinking, for the imagination to function, and for accuracy which is, after all, more important than speed. We should read no faster, either silently or aloud, than it takes to be accurate and appreciative. We too often pay a dear price for our swift silent reading: we miss much of the beauty and form of literature and language.

> Poetry, especially, is meant to be what all poetry originally was; heard, not seen. The channel by which the meaning and beauty of poetry reaches the mind and emotions is the ear. This for two reasons: First, a large appeal of poetry is a musical appeal. The melody in music, even its harmonies, have their counterparts in the sound as apart from the accents of the words of poetry. Therefore, unless we are content to miss all this side of poetry, to be deaf to a great deal which the poet, as he wrote, intended, we must in some way overcome the handicap imposed by our daily practice of taking in words through the eye only, and manage to hear poetry. . . . We must, at all costs, escape from the domination of the eye. Second, even when the eye does not displace the ear, it is continually deceiving it into thinking that it is hearing something which it is not hearing. We may see assonances, consonances, and alliterations and think that we are hearing them when we are not hearing them; we clearly have to take in words as words, through the eye, or the poem will not mean anything at all; but we also have to hear them or we miss a great deal of the meaning in a wider sense.[2]

In a book entitled *Preface to Poetry* I find this pertinent statement:

> Yet—when it comes to poetry—many readers, who have never cultivated the art of reading aloud or of listening to poetry, who indeed scorn "oral interpretation," feel quite confident that they are getting, in their silent reading, the fullest realization of the "music" of a poem. They may be satisfied with a thin-toned, narrow-ranged poem, not aware of the wealth of experience that lies within their grasp.[3]

In a talk at Rhodes House, Oxford, England, Gordon Bottomly, serving as judge at a verse-speaking contest, had this to say: "Poetry doesn't live completely except in sound, for sound is part of its meaning."[4]

The younger Dumas pointed out that an effect made in the theater is so unlike any produced by a good narrative read at the fireside, that a spectator, seeking to recover by means of the printed page the emotion that stirred him as he heard the piece performed, is sometimes "unable not only to find the emotion again in the written words, but even to discover the place where it was. A word, a look, a gesture, a silence, a purely atmospheric combination, had held him spellbound."[5]

Sound and Sense Co-Existent

The art of fusing sense in sound exists in varying degrees according as the mood that accompanies the sound is more or less suggested. In all good literature the general sound of a poem or

[2] M. R. Ridley, *Poetry and the Ordinary Individual*, pp. 14ff.

[3] Charles W. Cooper, *Preface to Poetry* (New York: Harcourt, Brace and Co., 1946), p. 328.

[4] Margaret McLean, *Oral Interpretation of Forms of Literature* (New York: E. P. Dutton and Co., 1936), p. 23.

[5] Brander Matthews, *The Development of Drama* (New York: Charles Scribner's Sons, 1903), pp. 341-342.

passage corresponds with the mood in which it is written. One of the first things a reader must do is to is to look for the correspondence between mood and sound; for the quiet, hushed words that speak of tranquility, for the light phrases of gaiety, for the full sonorous, noisy words of battle and tumult, and for the long, slow-footed rhythm of grief and lamentation.

Nothing is more important, particularly in reading poetry and drama, than to give the full sound and sense-value to words and passages. To fail to do this would be something like singing off key.

Arnold Bennett wrote: "An Artist must be interested primarily in presentment not in the thing presented. He must have a passion for technique, a deep love for form."[6]

Reading Aloud a Transitory Art

Someone may raise the question, "Is reading aloud an art?" A fool-proof definition of the term *art* is impossible, for its connotations are too wide and varied to be brought together into one denotation that would constitute an acceptable definition. But perhaps suggesting some of these connotations may help to give an understanding of the term *art*.

Before inquiring too closely into these connotations, let us look at two general types of art. All arts are modes of expression. We can divide them into the arts that are primarily expression and those that are records of expression. Painting, sculpture, architecture, and literature are records of expression, and are permanent expressions of the race; they can be seen or heard, and felt, and realized for thousands of years after they are recorded. But reading aloud with the voice as instrument cannot be so readily recorded, if at all. In recent years, recording devices have been a great advantage in the study of the art of reading aloud and will become increasingly so in the years to come.

But let us get back to some of the connotations which this term *art* suggests, especially the art of reading aloud, although they apply to any art, permanent or transitory. First is the necessity for a vivid and deep impression of what we read or represent. The individualization of impression must be the first step in securing an artistic use of the voice, i.e. the agent of effective communication in reading aloud. The oral reader must study every sentence of his reading in order to get the author's conception; with his knowledge of details and of the limitations of his medium, he must choose the significant voice symbols by which this or that facet of character is to be brought out; he must subordinate this character and enhance that. The reader may have more difficulty than the artists in color, sculpture, and architecture.

When the works of the latter are done, they are present in space, and the various objects and figures stand relatively in their true proportions. Not so with the reader. He may occupy from fifteen minutes to one hour and a half in presenting a reading, and when that reading is finished he must have so presented it, whether play, narrative, or poem, that the author's proportions shall not have been marred. Perhaps in no art is the law of perspective so difficult of application as in this art of reading aloud, and unless the reader gets a clear, vivid, and deep impression of what he reads, he will fail in perspective. Reading aloud is a transitory art interpreting a permanent art, for reading aloud interprets literature which in itself is a permanent recorded art, and the interpreter of literature must get the

[6] *The Saturday Review of Literature*, December 21, 1946, p. 7.

perspective of the author of his literature. The oral reader or interpreter is to literature what the musician is to his composition or composer. He collaborates with the producer or author of literature and shares his collaboration.

Types of Imagination

If this first connotation, the necessity for a clear, vivid, deep impression and understanding of what we read, is true, then a second connotation must follow. The imagination of the oral reader must re-create, vitalize anew the author's thought, mood, and intent; reconstruct appreciatively what the author as a permanent artist created in the pages of literature.

Without imagination there can be no integration of the experiences of the author as set down in the pages of literature; certainly richness of appreciation essential to the oral reader depends on a richness of association, intellectual and affective, with words, colors, forms, or sounds used by the artist to convey meaning.

We might well learn a lesson from J. L. Lowes' study[7] of *The Ancient Mariner* by Coleridge. Desiring to understand how Coleridge achieved such remarkable vividness and accuracy in his description of tropical seas in *The Ancient Mariner*, Lowes studied the notebooks of Coleridge and then read everything that Coleridge had read. Coleridge had never been to sea, yet his descriptions are fascinatingly vivid; and Lowes discovered the source of almost every item of imagery found in *The Ancient Mariner*. Among other sources were scientific studies of micro-organisms, from accounts of travel in the Arctic and in the swamps of Louisiana. Tiny elements from a hundred sources were integrated into a stirring picture of the experiences of the becalmed mariner.

The interpreter may learn two lessons from this study: first, he must exhaust every source possible to gain an understanding and appreciation of the literature he essays to read aloud; second, he must cultivate an integrating or creative imagination that will help him to accomplish an integration of all the elements of his literature into an understandable coherent unity.

But the integrating imagination is not the only type that the interpreter needs. The oral reader as an artist must also have what Winchester calls Associative and Interpretative Imagination. Dr. Winchester says: "The Associative Imagination associates with an object, idea, or emotion images emotionally akin. If such association be not based on emotional kinship, the process must be called 'Fancy'."[8]

Perhaps the finest example of this type of imagination is Byron's Apostrophe to the ocean in his long poem, *Childe Harold's Pilgrimage.*

> Roll on, thou deep and dark blue ocean—roll!
> Ten thousand fleets sweep over thee in vain;
> Man marks the earth with ruin—his control
> Stops with the shore;—upon the watery plain
> The wrecks are all thy deed, nor doth remain
> A shadow of man's ravage, save his own,
> When for a moment, like a drop of rain,
> He sinks into thy depths with bubbling groan,
> Without a grave, unknelled, uncoffined, and unknown.

The initial image of the vast rolling ocean arouses the emotion, awe: every succeeding image tends to deepen this initial emotion; that is, the images are emotionally akin. The oral reader must sense this effect of the use of associative imagination in literature. If he does not, he will not only miss the interpretation

[7] J. L. Lowes, *The Road to Xanadu* (Boston: Houghton Mifflin, 1927).

[8] C. T. Winchester, *Some Principles of Literary Criticism* (New York: Macmillan, 1905), pp. 127ff.

but he will also fail to get the voice effect of the emotion, awe. Perhaps S. H. Clark had this very thought in mind when he said: "The imagination is the primary factor in the making of the voice."

Dr. Winchester defines the interpretative imagination as follows: "The Interpretative Imagination perceives spiritual values or significance and renders objects by presenting those parts or qualities in which the spiritual value resides." He cites as an example of this type of imagination the last stanza of Wordsworth's poem on the daisy:

> Sweet flower! For by that name at last,
> When all my reveries are past,
> I call thee, and to that hold fast.
> *Sweet, silent creature,*
> That breath'st with me in sun and air
> Do thou, as thou art wont, repair
> My heart with gladness, and a share
> *Of thy meek nature.*[9]

Nature speaks differently to all men through the power of interpretative imagination. For some, she has a spirit of awe and grandeur, as she had for Milton. To Wordsworth, nature was a living presence of thought and passion; to Tennyson, a process of law including both. Dante's soul was impressed with the profound and terrible in nature. To Burns, nature spoke in a low, sweet voice; to Keats, she was a magical, mystical revelation of melody and beauty. Nature to Byron was splendid and romantic; to Whittier, she spoke of freedom, to Bryant, of love and truth.

To all of us the voice of nature is ever whispering her messages, and in accordance with our capacity of interpretative imagination that voice speaks of joy or grief, of love or hate, of evil or good. He is the best interpreter who through his interpretative imaginative power can enter into the closest communion with truth; who through this same power can understand most correctly the visible signs through which truth speaks.

Wordsworth's lines to the daisy render directly the real significance of the flower to our emotions. The daisy is a "sweet silent creature"; it can share with us its own "meek nature."

When we can see the spiritual effects of the object or character as the author saw it and described it by its spiritual effects, then we have interpretative imagination. The oral reader must have it: this is the type of imagination that projects the consciousness and experiences of the oral reader into the consciousness and experiences of the author; it is the process of sympathetic identification; in fact, it is empathic response. This type of imagination gives sincerity and sympathy to the voice of the oral reader.

The imagination of the oral reader must re-create, must vitalize anew the author's thought and moods; the interpreter must have an appreciative reconstruction of what the author created in the pages of literature before he can hope to pass it on to his listeners. The end at which all art-teaching should aim is in a word *appreciation*.[10]

The Necessity of Technique

The third connotation in understanding the term *art*, as applied especially to the oral reader, although named last of the connotations, is by no means least in importance. Just as the original author had to have a technique of expression before he could register his thought, mood, and intention, so must the oral reader have a technique of expression before he can translate his impression into an acceptable presentation.

[9] Wordsworth, "To a Daisy," Winchester, *op. cit.*, pp. 127-128.

[10] F. A. Greening Lamborn, *The Rudiments of Criticism* (Oxford: The Clarendon Press, 1928), p. 7.

The real secret of the perfection of technique necessary to any art lies in spontaneity. In the expression of the thought, imagination, feeling, and intent embodied in literature, the oral reader must feel spontaneity.

> As every twig on the tree takes a different direction, as every leaf develops something of a distinct character, so with some kind of regulation and guidance yet without mechanical manipulation . . . or external repression . . . must the inner life be expressed.
>
> Spontaneity does not mean impulsiveness or chaos. It means harmonious union of all the faculties and powers of the man, voluntary and involuntary, the voice sympathetically responding to these, and all its parts co-ordinated in response to the deeper co-ordinations of thought, emotion, and will.[11]

To grasp a great play, or poem, or narrative in its entirety is certainly a sign of high intellectual and imaginative qualities. Such qualities are the first requirement antecedent to artistic reading aloud. If then through a practiced but spontaneous technique the oral reader can make the author's thought and feelings real to the audience, he has fulfilled the requisites of the artist.

The idea has been advanced that the oral reader's technique is instinctive, born with him. Certainly everyone has his voice from infancy, and the action which has become habitual is the normal, or natural action. But the failure to discriminate between the natural and the habitual is a fallacy. Many times a great deal of hard study and practice is necessary to change the habitual over into the natural. The natural justifies itself by the resulting ease, durability, suitability, and unobtrusiveness of action, spontaneity. Instead of saying to a student, "Be natural" we should say "Be fitting."

Voice—Instrument and Index

Longfellow called the voice the organ of the soul. He calls attention to the fact that God revealed Himself to the prophet of old in the still small voice from a "burning bush," a voice on fire with enthusiasm. The soul of God is audible, not visible. A voice that comes from a soul on fire with enthusiasm, a voice that comes from an appreciation of the inner life of literature is different from one that comes from a cold, unimaginative soul. But any instrument, including the voice, must be tuned before we can play upon it. Not everyone has a Stradivarius voice to begin with, although such a vocal instrument is devoutly desirable; but I do believe that anyone can be a Paganini or a Kreisler with what voice he does have, if he has the ambition, patience, and persistence in perfecting his technique that these great artists had.

In Summing Up

So, at long last, where does this discussion bring us? To just this: Today there may be few elect among us. But we have a treasure-house of literature, stored through thousands of years, within reach of hand and imagination for most of us. The oral reader as an artist must be an intelligent focus that gathers the forces of a passage of literature into an integrated whole, then radiates these forces through a perfected technique of voice and gesture that has communicable vitality to a listening world. A perfected technique must radiate intimacy, sincerity, simplicity, and sympathy.

Several years ago, I remember hearing our much beloved Dean Dennis of Northwestern read a paper before the National Association on the subject, "The Plus." It was a great and much discussed paper. In it, as I recall, he said in substance that art is the perfection of technique plus something else.

The oral reader as an artist must have both the perfection of technique plus the "something else."

[11] S. S. Curry, *Mind and Voice* (Boston: Expression Company, 1910), p. 436.

RHETORIC AND POETRY IN *JULIUS CAESAR*

Roland Mushat Frye

THE purpose of this article is to discover one or more valid distinctions between the poetic utterance and the rhetorical. In order to do this, I have chosen passages which I feel embody at one time and in one place what would be generally regarded both as good poetry and as good rhetoric, and have then attempted to observe the distinctions between the two as they exist simultaneously in those particular passages.

In order to avoid borderline distinctions, I have exemplified rhetoric by effectively persuasive oratory. This is certainly not *all* that I think rhetoric is; oratory is merely taken as a sort of summarizing form. Further, by its nature, oratory is somewhat further removed from poetry than is a rhetorical statement which was composed to be read. I hope that by thus avoiding questionable areas in my search, I may arrive at a distinction which will apply relatively well even in borderline cases.

The limits of space preclude any extensive examination of the various theories advanced to distinguish rhetoric from poetry.[1] I cannot, however, refrain from questioning a rather amorphous group of distinctions which we often find in critical writings—distinctions which calmly, patly allow their authors to discard "inferior" poetry by branding it in one way or another as rhetoric. We are almost never told what this means, and one even has the feeling that it would be rude to inquire. It is as if some mention, in a social conversation, were made of poor Cousin Henry's "weakness." No one in his right mind would think of asking what was the matter with Cousin Henry, but would merely nod sympathetically and hustle the conversation along. This seems to be what is expected of us when we find a critic dismissing a piece of poetry as rhetoric—we are to remain sympathetically silent.

Most of such references are meaningless to the reader, and seem to be meaningful to the author only as offering a more pretentious synonym for any one of a large number of words of simple disapproval. In other words, rhetoric has become for some critics a term of miscellaneous opprobrium, or perhaps a sort of critical waste basket into which any one can toss almost any literary production of which he disapproves.

I

It has often been objected that the subjects treated by the orator are, as subjects, too limited to one time, to one place, to one event, or series of events to be of lasting interest to mankind. Thus, some say, no matter how effective a parliamentary debate may be, and even though its content may shape the history of nations, it is of enduring interest only to the historian. Even when an orator has made every effort to relate the matter of the moment to principles which might well be regarded as eternal (as Burke so often tried to do), the

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[1] I wish to express my indebtedness to Professor W. S. Howell for his work in this field. Although the approach is quite different here, the conclusions are similar to those which he reached in his "Literature as an Enterprise in Communication," *QJS*, XXXIII (1947), 417-426.

speeches themselves are considered to be so tied down to the temporary as to be, in fact, quickly outdated. So, whether it be poor or good or even great, rhetoric is said to die, while great literature lives on.

Rhetoric does, of course, deal much in tariffs, immigration, price controls, and like matters, which hardly admit of poetic treatment as do those subjects which are concerned with human emotions. A distinction between oratory and poetry can thus be made on the basis of subject matter. Yet this does not, and cannot, serve as a valid *overall* distinction, for it ignores those cases—and they are not infrequent—in which rhetoric transcends these limitations. It also ignores the numerous cases in which the subject matter of poetry overlaps with subject matter which we would normally consider as being within the province of rhetoric. Look, for example, at *Hamlet*. The bare outline of the action, when put in the form of a précis, would suggest at best the history of a nation in turmoil and at worst the material for a melodrama. The plot deals with murder and usurpation in a small European state—subjects which so fill twentieth-century newspapers that we are accustomed to shrug them off as we read them today, and which by next month we will have forgotten completely. Yet we do not forget the Danes of Elsinore.

Thus we cannot say that the events treated by the poet are, as events, of more lasting interest than those treated by the orator. Yet at the same time we admit that the poetic treatment lasts, while the oratorical does not. Perhaps this seeming paradox may offer us the seeds of our solution, and perhaps that solution lies in the manner of treating the subject matter. If the decisive difference cannot be said to lie in subject matter, and if there is still a difference, let us go to cases and try to discover wherein the distinction actually lies.

For a case study I will use Antony's speech in Shakespeare's *Julius Caesar*. I would expect that, taken as a whole, *Julius Caesar* would be placed by most critics somewhere within the ranks of either good or great poetry; and I would further expect that, taken within the fabric of the whole, Antony's address would also be so considered. I am not trying to say that *Caesar* is one of Shakespeare's very best plays, but I am saying that it is good enough to fit somewhere into the categories of either good or great poetry.

It would of course be better if we could study something which was written both as a poem and as an oration and which was also delivered as an oration, but in the absence of such a work we must examine the next best thing—a dramatic oration. Now if it be true, as I have just indicated, that Antony's speech is good poetry, the next question relates to its value as rhetoric: Would it be effective, under the conditions imposed by the dramatist, if carried "right into action, into the dust and uproar, into the camp and fighting-line of public debate?"[2] Here we must try to see the speech, not from the library, but from the forum. This is, of course, a sort of pretense, but we are justified as critics in using it. In doing so, we will imagine ourselves as spectators and will then observe the relations between Antony's spoken words and our spectator-like reactions to them. I believe that this method is particularly valid here, because the speech is not just a literary oration: it is also a dramatic oration written for stage delivery. Most of us have probably seen and heard it delivered and have felt its power in the theater. In all such

[2] Cicero, *De Oratore*, 1. 34. 157, in Loeb Classical Library. (Cambridge: Harvard University Press, 1948).

performances there is a certain inevitable identification of ourselves with the characters and actions presented on the stage. What we shall now do is to extend that identification somewhat, objectify it, and examine it.

Can we, against this background, accept Antony's speech as good rhetoric? Its spirit and certain of its details (the stains of blood and the holes in Caesar's toga) were embodied in three or four of Plutarch's sentences—just enough to give a hint as to what the speech might have been. The speech as Shakespeare envisioned it opens quietly enough, even apologetically. Gradually, carefully, Antony senses out his audience, tries this and then that approach. His first task, certainly, is to refute Brutus' speech and to do this he must overturn Brutus' reputation for probity, for it was largely upon ethical proof that the latter's speech was accepted. The appeal of Brutus was also carefully reasoned, carefully phrased, but it seems unlikely, from what we know of the "throng of citizens," that the logical proof was what prevailed. Further, we have seen throughout the play that Brutus' power with all classes of the republic lay in his reputation for high character. Thus Antony's attack had to be directed at Brutus' ethical position; if this were undermined, the whole structure of the conspiracy would fall with it.

Very little need be said of the variations upon the theme "Brutus is an honorable man." It was central to Antony's attack, and it was essential that it be phrased in terms of praise throughout ("Twere best he speak no harm of Brutus here!"[3]). So his approach was ironic. And beneath the smooth surface of his tributes there was steadily built up the passion of his own infectious grief and anger. The crowd's memory is stirred with recollections of past favors, and its attention begins to be diverted from the appeals of Brutus. The process of diversion is hastened by the mention of the will ("which, pardon me, I do not mean to read"[4]) and by this time the mind of the audience is not only completely diverted, but the mood is also changed. They cry for the will, and Antony replies:

I fear I wrong the honorable men
Whose daggers have stabb'd Caesar; I do fear it.[5]

He has been feeling his way along all this time, but with the bitter scorn of the reply, "They were traitors: *honorable men*,"[6] he knows that the field is his, and descends among them to read the will. Yet he still holds it in reserve for the final crowning proof, the final incentive to action, and continues to play upon emotions. First there come the powerful words:

You all do know this mantle. I remember
The first time ever Caesar put it on.
'Twas on a summer's evening in his tent,
That day he overcame the Nervii.
Look, in this place ran Cassius' dagger through.[7]

What could be more masterly than that touch about the mantle? It has everything: appeal to sentiment, ethical proof both for Caesar and for Antony, a stirring allusion to a great national victory, a quietly flattering picture of a great hero. Then straight upon this comes the clashing contrast with the wounds and the blood, as Antony points out the individual cuts—first Cassius', then Casca's, and finally Brutus'. Still there is no direct and open attack upon Brutus: he is "the well-beloved," his "the most unkindest cut of all," and it was his ingratitude which "burst that mighty heart." It is graphic, repellent, damning, but it is still a disguised, rather than an open attack on Brutus. Still later Antony says:

[3] *Julius Caesar*, III, ii, l. 74.

[4] *Ibid.*, III, ii, l. 137.
[5] *Ibid.*, III, ii, ll. 157-158.
[6] *Ibid.*, III, ii, l. 159. Italics mine.
[7] *Ibid.*, III, ii, ll. 175-179.

I come not, friends, to steal away your hearts.
I am no orator, as Brutus is,
But (as you know me all) a plain blunt man. . .[8]

Here the implications become clearer along another line: I cannot, as you well know, move men against their wills as Brutus can, so beware of what influence he may even yet have upon you. Shortly after this, the mob sets out to seek the conspirators, but Antony calls them back to hear the will. The rest is inevitable, and history.

Shakespeare did not have Antony's speech when he wrote this, but if Antony had had Shakespeare's I submit that it would have served him as well as his own. Given the circumstances as we find them in *Julius Caesar,* given the populace as Shakespeare so carefully presents them, what could be more effective as popular oratory? It is, as Granville-Barker says, "a model of what popular oratory should be."[9]

The speech scene, set in the forum, is central to the play as I read it. If the climax of a play be considered as the point near or at the middle where the opposing forces seem most nearly balanced, then this scene contains the climax. Surely we cannot consider the forces anywhere near balance in the preceding murder scene, and when we see Brutus in the forum the conspirators are still unquestionably in the saddle. It is only after Antony begins to speak that the forces balance. Further, if the tragic moment be thought of as the event set close to the climax which makes the tragic outcome inevitable and dooms all further struggle to failure, then it, too, is found in this scene and in Antony's speech.

Lest I be misunderstood, let me state that I am not attempting the impossible in trying to force Shakespeare into a neat dramatic structure. With no desire to fit any structural template over *Julius Caesar,* I do hold that this scene is central to the play's development. It is also thematically central, in that it points up and plays upon the central conflicts, both personal and moral, which are involved throughout. Again it is, I think, poetically and dramatically sound.

If what has been said up to this point be granted, we are now in a position to investigate in one specific case a piece of work which is both good poetry and good oratory. Several questions immediately come to mind here: First, why does Antony's speech exert an appeal upon readers when most oratory, no matter how good, has lost its hold? Second, what are our reactions as readers or hearers of the play as distinguished from our reactions as readers or hearers of the speech? Finally, and the second question should help us to answer this one, what differences are we in a position to observe between the manner of the poetic and of the rhetorical treatment?

The first question—why does Antony's speech still exert an appeal when most oratory, no matter how good, has lost its hold—should lead us into making some significant distinctions between rhetoric and poetry. Although some critics may hold that a good poem can be fully appreciated by and for itself, I doubt whether even they would try to apply the same statement to a rhetorical utterance. The orator must consider his time, his audience, their preoccupations and prejudices, the great issues of the moment, in short the entire cultural milieu as it affects his audience, his subject, and himself. Without some knowledge of this background, it is impossible for us to understand the orator or his achievement. In most cases, we totally lack such contact with a particularized segment of another time, but here in

[8] *Ibid.,* III, ii, ll. 221-223.
[9] Harley Granville-Barker, *Prefaces to Shakespeare* (Princeton, 1947), II, 393.

Julius Caesar we are given all that we need to know. If the entire play had been written as a frame for the Brutus-Antony debate (and I do not for a moment believe that it was) we could not, even under these circumstances, have been furnished any additional information which would have been central to our understanding. I submit, therefore, that one reason we so thoroughly enjoy this speech is that the necessary milieu for it has been presented to us by Shakespeare. Strip the speech of that, place it in a volume of great orations with the customary paragraph or two as explanatory preface, and the average college graduate will turn to it no more than he will to the works of Demosthenes, Cicero, and Burke. This, then, seems to mark one important distinction between poetry and rhetoric: Rhetoric needs its milieu more than does poetry, and carries it less.

We now come to the second of the three questions which we posed for ourselves: What are the differences between our reactions as readers or hearers of the play and as readers or hearers of the speech? This may require some clarification. What I mean to study here are the similarities and differences between the reception of a piece of poetry and the reception of an oration. Antony's speech offers a particularly valid subject for consideration, as we have in it the opportunity to consider the same set of words as we would receive them from a Roman orator and also from an English poet. If, then, we can successfully assume the two receptive positions and if we can sufficiently dissociate the two sets of reactions, we may arrive at some illuminating conclusions.

As Shakespeare's audience we are struck, throughout the play, by such themes as the decay of sturdy national character and of a great republic; the mercurial temper of the "throng of citizens"; the desire for power and the effects of power; grief, anger and greed; jealousy and envy; the interaction of means and ends, and the lonely pursuit of honor within an area of intrigue. There are undoubtedly many other interests involved, but these, I think, should serve to illustrate the *sort* of themes with which we, as Shakespeare's audience, are concerned.

It may be objected that I have expressed the themes in their universal sense, whereas what we really have is a specific set of interests. We are primarily concerned with the last days of Caesar's life; with his assassination and the various motives which lay behind it; with the later careers of Brutus, Cassius and their followers on the one side, and the careers of Antony and the young Octavius on the other; and with the effect of this set of events upon the Roman state in the years between 44 and 42 B. C.

I cannot believe that this is our primary concern as Shakespeare's audience. If it were, we could find any number of historians who treat the subject more knowingly, fully, and accurately than does Shakespeare. Yet those who have no interest whatsoever in the ancient Romans still read, see, and enjoy *Julius Caesar* as dramatic poetry. The continued interest in this play is, I think, centered on the basic conflicts and values and ideas of civilized man, which it exhibits through its action and its characters.

We find these basic problems, conflicts, and values in Antony's speech in our capacity as spectators of the play. We feel that momentous events are in progress, momentous changes taking place, in such a manner as to speak to us even today. The play's central conflicts, both personal and moral, are central also to this speech: an honorable man's use of immoral means in the hope of achieving highly virtuous ends, the

clash of principle and opportunism, and so forth. All of these themes are in one way or another centered in and about Antony's speech. As we study the scene, we feel their presence, or the presence of others like them.

This is, I think, a fair statement of our reaction as Shakespeare's audience. What of our other role as Antony's audience? What are our interests then? Certainly, they are simple, immediate, special—and perhaps somewhat confused. There is none among us so base that he would be a bondman. We would all uphold our rights as Romans, and so will respect our faithful leaders and will willfully destroy any ambitious tyrant who threatens us. Yet the problem which we face is to tell the one from the other, to recognize in a specific instance whether a particular man belongs to the type *rex* or to the type *tyrannus*.

This, I take it, is the most exalted plane on which we might place ourselves—and even so we are concerned with specific cases. The general principles, the external standards, if these may be so considered, are of importance to us only as applicable to our own momentary problem: Is Brutus an acceptable leader according to these standards, or is Antony? We use the general only as a device of the particular.

Of course there are other elements in our situation: our desire to raise statues, to bring someone in triumph to his house, to sympathize with the unjustly treated, to approve the sincere grief of a strong man for his dead friend, to have seventy-five drachmas, to walk abroad and recreate ourselves in private arbors and new-planted orchards. Out of the interaction of these general and specific desires with Antony's specific presentation of artistic and non-artistic proof, we later find that we wish to burn in anger certain houses, to burn in honor a certain corpse, and to kill a particular group of our fellow citizens.

If the analysis up to this point has been generally correct, it is now possible to see at least one important difference between our reactions to the same combination of words when viewed successively from two distinct points of view. Our reaction to the oration is such that both the words used and our preoccupations with them are specific. On the other hand, in our reaction to the poetry both are non-specific.

Let us now proceed to consider the last question: What are the differences between the manner of the poetic treatment and of the rhetorical? The answer to this would seem to grow directly out of the answer which has just been proposed for the last question. We have seen that the reaction to the words in one case is specific, in the other non-specific. But this is not a very clear distinction as yet, for the question remains that of the manner of treatment: How are these two different reactions to the same text to be accounted for? Let us examine a concrete case.

Take, for example, the phrase "an honorable man." In our capacity as Roman citizens we accept it as a reference to Brutus, a patrician whom we know, and to whom we have just listened in the forum. Now as time passes our attitude towards this man changes, but whenever we hear Antony say "honorable man," we immediately know that he means Brutus and no one else. The man Brutus is the ultimate datum to which the words apply.

Does the phrase refer to the same datum when we consider it in our other role? I think not. Here, the meaning may well be differently conceived by each of us, and, what is more, each of us may well regard the phrase as referring to more than one thing. In this circumstance, we are dealing with data, not datum. One person may see the

ultimate meaning of the phrase in a picture of high idealism, and no more; another may see this environed with opportunism; others may see the irony of calling any man "honorable." These reactions and a myriad of others may be postulated as tied in with the total effect which the play makes upon various individuals. In each of these conceptions of the phrase, the figure Brutus is but the starting point—or, at most, he is a way station on the line between the phrase "an honorable man" and the final object or idea to which it refers.

Similar differences, I believe, could be developed between the reaction to such words as "the Nervii," "a plain blunt man," "seventy-five drachmas," and "new-planted orchards." In each of these, the forum audience would see symbolized some particular and immediate referent, whereas to us the words symbolize things which in turn stand for the final data with which we are concerned.

The necessary limits of a short paper such as this preclude the detailed examination of more than one work in which good rhetoric and good poetry are co-existent. However, to illustrate the wider applicability of the distinctions suggested here, I should like to mention two additional examples, one from a novel and the other from an epic poem.

As for an example from a novel, I suggest that Captain Ahab's quarter-deck speech in the thirty-sixth chapter of *Moby Dick* will produce under examination the same set of distinctions which we have already observed in *Julius Caesar*. Ahab's handling of his audience, his suspense-raising walk back and forth, the sudden questions which bring on almost hypnotically antiphonal responses, the varied repetition of "whoever of ye raises me a white-headed whale,"[10] the high-pitched voice, the mass-like ritual in which the men sanctify their covenant with draughts of grog "hot as Satan's hoof,"[11] all point up the highly skilled and effective use of rhetoric. At the same time, this chapter is generally regarded, at the very least, as good "poetry," and by some as great. If we could here examine it in its two characters—poetic and rhetorical—we would find the same distinction operative which we noted in Antony's oration. The crew's preoccupations are still specific—whether with duty to the business at hand, or with fear for the effects of this particular quest—and so they apply Ahab's words to specific things. The "hot as Satan's hoof" applies to the temperature of a drink which they are about to down, and "the white-headed whale" is a particular mammal characterized by equally particular attributes. By Ahab, of course, he is viewed on "a little lower layer" and to us his significance is still more profound.

In *Paradise Lost* we could find any number of passages which would yield the same distinctions. As one example, take the debate between Abdiel and Lucifer near the end of the fifth book.[12] Satan, as the master debater, uses Abdiel as a whipping boy, and, by distorting his learned theological protest against revolt, manages to convince the angels that they should attempt the overthrowal of God's tyranny. The angels here—within their frame of reference—are as much concerned with the specific as were the citizens in the Roman forum. If they follow Lucifer's advice, the resultant act of defiance will be as concrete as a German offensive and its outcome as specifically decisive. Similarly, the Father and the Son are, to Lucifer's audience, as specific in voice and in presence as the orders which They may give or

[10] Herman Melville, *Moby Dick* (New York: Modern Library, 1926), p. 160.

[11] *Ibid.*, p. 164.

[12] *Paradise Lost*, V. ll. 803-907.

the knee which may be bowed to Them. To us, however, as Milton's audience, the words *God* and *Messiah* do not refer directly to the specific. Even as Christians, we see the deity whom Lucifer defies and Abdiel worships as through a glass darkly, and the glass through which we see Him in Milton's epic is the word or phrase which to the Angels is the specific representation of His very being.

2

Early in this paper we considered the position which holds that the distinction between poetry and rhetoric is merely one of the subjects treated by the two forms. According to this view, rhetoric deals with the transient, poetry with the permanent, and thus one is of but passing interest to us while the other is perennial. We saw that the life-span distinction was sound, but we did not agree that the cause as set forth was responsible for it. We found that poetry might treat events which were, *in themselves*, quite as time-bound and space-bound as those usually associated with rhetoric.

To clear up this seeming paradox we sought an example which could be regarded both as effectively persuasive rhetoric and as good poetry. Finding that Antony's speech in *Julius Caesar* met both qualifications, we set out to discover the characteristics which distinguished its rhetorical from its poetical nature. In this way we arrived at three conclusions which I suggest as valid distinctions between the rhetorical and the poetic utterance.

First, rhetoric does not in general carry with it as much of the atmosphere essential for its appreciation as does poetry. This is at least one reason for our not appreciating past rhetorical performances to the same extent that we appreciate past poetry. The delight which we feel in witnessing any successful effort at communication is usually absent from our reading of oratory because we do not know the milieu which is essential to its appreciation.

In the second place our approach to oratory is different from our approach to poetry. To the one we go for the specific, to the other for the non-specific. This of course ties in with the first distinction which pointed out the greater need for a specific atmosphere in rhetoric.

It also points the way toward the third conclusion, which is, I think, the most important of the three. In rhetoric the words and phrases used stand directly for a specific object. In poetry, on the other hand, that object is at most only intermediately the referent of the words, the final referent being something quite distinct from it.

Or, to put it another way, rhetoric points and poetry indicates. Rhetoric relates its words as signs directly to certain final referents. Poetry, on the other hand, uses its words as signs for some object or idea which is in its turn a sign for the ultimate referent. Thus poetry may be said to depend upon a double-symbol system of communication, the words being symbols which refer to other symbols which at last refer to some final data. Rhetoric, conversely, is a single-symbol system of communication, in which the words are the only symbols used and refer as directly as possible to their data.

THE TRIUMPH OF STRATEGY IN THE SENATE DEBATE ON THE LEAGUE OF NATIONS

Ralph A. Micken

HENRY THOREAU declared of legislators in 1849, ". . . the speaker has not yet opened his mouth to speak who is capable of settling the much-vexed questions of the day." It was still true in 1919. For the senators who debated the extent of this nation's international participation, the form that participation should take, and other questions still much vexed, did not really settle any of the broad issues. They did, however, arrive at a majority decision on the 1919 version of international organization—the United States was to have none of it. They may scarcely be blamed for the fact that much they said comes back to haunt senators speaking on succeeding leagues after succeeding wars. Within their limits they debated to a decision on the acceptance or rejection of the Treaty of Versailles. That decision was "No." Extended study of the debate makes clear that the victory of the negative was a triumph of strategy. I am not unaware of the recent tendency to be embarrassed about the word *strategy* in debating circles. There may even be justification for stressing the second definition given by Webster's Collegiate Dictionary with its reference to artifice and intrigue. But I have in mind, in my use of the word, a once fairly current adaptation of the military meaning of the term, "The science and art of employing the armed strength of a belligerent to secure the objects of war, especially the large scale planning and directing of operations in adjustment to combat area, possible enemy action, political alignments, etc. . . ." What arguments were available? How might they best be employed in the Senate, or in the country as a whole? Wherein was the opposition most vulnerable? How capitalize on this vulnerability? These questions needed asking and answering by both sides in the debates on the League. Upon their answers depended the strategy of both sides. Let us see how they were answered in 1919.

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1

As regards the League of Nations debate, strategy must be thought of as falling into two general categories. First, there was the broad, extra-Senate maneuvering which had its inevitable effect upon debate in the chamber. Second, there was the strategy employed by each side in the specific controversial situation in the Senate debate itself. On the pro-League side the over-all extra-Senate strategy was compounded of urgency and a certain identification; on the anti-League side it was compounded of delay and what Senator Lodge called "instruction."

To elaborate, the forces in favor of the League strove to convince the people that the return of official peace depended upon the signing of this Treaty of which the League was a part. Thus they attempted to identify their cause with the cause of world peace, and at the same time to link any opposition to the Covenant with the anti-Peace forces.

By urging immediate ratification these people could make it seem that those who objected to the first twenty-six articles of the Versailles Treaty, either in detail or as a whole, were not only responsible for the inconveniences and frustrations of a continuing state of war after the armistice of November, 1919, but were also the enemies of permanent peace. Whether this strategy was ever deliberately planned by the President and his advisers, or inaugurated purposively by the League to Enforce Peace or by some other agency does not appear. It was an inevitable approach to take, and was apparent in all the pro-League maneuvers both in and out of the Senate; it is perhaps of little real concern who started it.

The extra-Senate strategy of the anti-League group coincided with certain aspects of the debate strategy itself. As we have noted, it consisted of delay in consideration of the Treaty and in a process of educating the public away from blind acceptance of the League as a source of all good. In other words it arose from the recognition by anti-League leaders of the prevailing sentiment in favor of the things which the pro-League group had identified with the League of Nations Covenant. On the question of the source of this particular strategy we need be in no doubt at all. Senator Lodge makes its inception quite clear in his book on the subject.[1]

He tells us that Mr. Borah visited with him in Washington toward the end of April to "talk over the course to be pursued in regard to the League of Nations and the Versailles Treaty generally." Lodge reports that Borah was the first Senator with whom he had talked in regard to the situation.

> I then said to him that . . . the following conditions, as I saw them existed. The great mass of the people, the men in the street, to use a common expression, the farmers, the shopkeepers, the men in small businesses, clerks, and the like, in short the people generally, did not understand the Treaty at all, had had no opportunity even to read the provisions of the League, except in the draft which Mr. Wilson had brought back when he returned in February, and that, knowing nothing about any of the details of the Treaty, their natural feeling was, "Now the war is over and let us have peace as quickly as possible." The second condition was that, what I may call the vocal classes of the community, most of the clergymen, the preachers of sermons, a large element of the teaching force of the universities, a large proportion of the newspaper editors, and finally the men and women who were in the habit of writing and speaking for publication, although by no means thoroughly informed, were friendly to the League as it stood and were advocating it.

The Republican leader and the chief Irreconcilable agreed then that defeating the League by a direct vote was impossible at that time. It was Lodge's idea that the public needed education on the subject, and he deliberately planned to use the debate in the Senate for that purpose. To quote him further:

> The value of the great and I think I may say historic debate in the Senate was that every day the American people learned more clearly what the Covenant of the League of Nations which Mr. Wilson presented to them really meant, what dangers it threatened, and what perilous purposes it might conceal. It was a very remarkable debate. It rendered an immense service in the *instruction of the people.*

Thus it may be said that the anti-League leadership practiced social control through the medium of the debate, in an effort to change a prevailing attitude among the people, while the men favoring the League attempted to intensify the prevailing attitude or to maintain it.

2

To turn to the strategy employed by advocates of the League proposition in the actual debate on the floor of the Senate, it seems to have been one of defense. It is almost as if the pro-League

[1] Henry Cabot Lodge, *The Senate and League of Nations*, pp. 146-211.

Senators felt that, a *prima facie* case having been made for their proposition by the President and Mr. Taft, theirs was simply the task of rebuttal. They entered into the argument only to reinforce the case after it had been attacked.

A maneuver which was repeated often enough to merit special notice here was that of imputing bad motives to the other side. One affirmative speaker after another spent time stressing the political motives and the Wilson-hating of the anti-League men. Indeed Senator Williams made one of these pleas against Wilson-baiting almost before the debate had properly started,[2] and scarcely a day passed thereafter without accusations of personal bitterness toward the President.[3]

Another device used repeatedly by the League speakers and related closely to charges of political partisanship, was that of quoting from prominent League opponents such as Lodge and Roosevelt to show that their stand in 1919 was inconsistent with their earlier avowal of interest in some sort of league. In this connection Administration references to the Lodge speech at Union College in 1915 became so frequent as to become the butt of jibes, not only from Senators but from the chairman, Vice-President Marshall, and finally the Senator from Massachusetts felt obliged to devote a speech on the floor to the Union College oration.[4]

The failure of the opposition to wait for the League's case to be heard before attacking seems to indicate an absence of fair and thoughtful judgment on their part. A violent attack had been launched against the League in January, 1919, and there does seem a touch of over-eagerness in thus inveighing against a document which did not even exist officially as yet. There is even more point to the criticism that the Senators overstepped the bounds of procedural propriety when, in February, they commenced an intense and detailed opposition to the League almost five months before the President returned to present the official draft of the Treaty for advice and consent.

This criticism, however, has more technical than practical force. Copies of the first, or February draft of the League constitution were scattered throughout this country and Europe almost immediately, and it was inevitable that they should fall into the hands of the Senators. Without denying the President's right to withhold such copies from the Senate until the final form was reached, one may question the wisdom of his having done so. After all, it is likely that the public, roused to a high pitch of interest in the peace and the League idea, would have had little patience with a group of vitally concerned men who met day after day for several months and did not discuss the matter uppermost in the minds of all.

Whatever the cause, the strategy of the League group was one of passivity or defense. Perhaps those who were charged with putting the League through the Senate were over-confident, although Mr. Hitchcock's repeated announcements of confidence[5] late in the debate may also have been simply whistling in the graveyard. Perhaps they leaned too heavily on the chief advocate, Mr. Wilson. Possibly they sensed a veering of the winds of public opinion, and were mindful of their constituencies; after all, as Howden Smith puts it:

> A considerable majority of the Senators to whom Mr. Wilson presented the Treaty of Ver-

[2] See R. A. Micken, *A Rhetorical Study of the Senate Debate on the League of Nations* (1948), Part II, pp. 2-4.

[3] *Ibid.*, Part II, p. 232. See McKeller's comment.

[4] *Ibid.*, Part II, p. 238.

[5] New York *Times*, July 30, July 31, September 2, 1919.

sailles on July 10, 1919, were either dourly hostile or lethargic in their reception of him, and this applied to many members of his own party, who felt that he had slighted them in the past, or else resented his misstep of last October, which had cost them the control of Congress and flow of patronage and appropriations to which they had been accustomed.[6]

Perhaps, too, not enough of the Democrats felt any genuine conviction on the question, or entertained a real hope of success from the start.[7] In June, 1940, in an interview in Butte, Montana, Senator Key Pittman, then Chairman of the Senate Foreign Relations Committee, said while discussing his part in the League of Nations fight, "I guess that even then we knew the country wasn't ready to give up that much sovereignty."[8]

Opposition strategy first took the form of requests for separate consideration of League and Treaty. Later when the Shantung clause was discovered, along with the possibilities of Article X for Irishmen, the anti-League forces made tremendous capital of the inseparable status of League and Treaty, using it to argue that the League perpetuated the wrongs which were written into the Treaty of Versailles.

The strategy of reservation has been alluded to several times. It was extremely effective. By appending reservations which nullified Article X, as far as the United States went, which altered the apparent vote discrepancy between Britain and this country, and which made our withdrawal almost a matter of immediate whim, the Lodge group could maneuver the League advocates into a position where they were forced to vote against the League as presented for ratification.

[6] A. D. Howden Smith, *Mr. House of Texas* (1940), p. 330.

[7] Letter from John Sharp Williams to Woodrow Wilson, quoted in Joseph P. Tumulty's book, *Woodrow Wilson as I Know Him*, p. 502.

[8] Interview with writer, in June, 1940, at Butte, Montana.

From the standpoint of formal debate, however, opposition strategy was distinguished by the effective use of the dilemma. Repeatedly, as the controversy progressed, anti-League speakers forced the defenders to make uncomfortable choices. Three main dilemmas were presented, as follows:

1. Is the League an innocuous "debating society?" (In which case it is not worth bothering with.)
   Or is it a super-state, blotting out nations and running everybody's affairs? (In which case we must have none of it, since as Americans we have nothing to gain and everything to lose from such an organization.)
2. Will the League prevent all war? (In which case it must be circumvented lest it destroy the right of freedom-loving peoples to revolt.)
   Or will it guarantee war through Article X? (If so, of course, it runs counter to the avowed purpose of its most enthusiastic advocates, and would be much worse than the *status quo*.)
3. Is our obligation under the League moral? (If so, how will it be enforced when put to the test in situations unfavorable to our interests?)
   Or is it legal? (In which case it flatly assures us of sending our boys all over the world to fight for things of no real concern to them.)

By such tactics Reed, Johnson, Borah, and the other anti-League debaters were able to keep Hitchcock and his men busy fighting off the appearance of inconsistency. Senator Walsh of Montana was harder to handle than most of the other League advocates. On the matter of dilemma three, he refused to split hairs; he simply said it made no difference whether one called an obligation legal or moral as long as he met it.

Considerable stress was placed by affirmative forces upon the failure of the opposition to suggest alternatives. Lodge and his men were pictured as purely destructive critics, men who tore down the League but had nothing to put in its place. To the trained logician and the reader familiar with the requirements

of debate, this will immediately appear as an argument without much validity. It is by no means imperative that the negative propose alternatives in a debate; it was certainly not necessary that the League opponents do so in the legislative argument. Nevertheless, despite the implications in Mr. Wilson's challenge on his western trip that enemies "put up or shut up," certain alternatives were proposed by the anti-League forces during the debate. Senator Knox discussed one such as early as March 1,[9] LaFollette proposed one on November 18,[10] and Thomas on July 29,[11] and even Senator Reed talked of codifying international law as a preventive measure against disturbance of world peace.

As a matter of fact, the whole attitude of isolationism was, by implication, an alternative plan. Borah thought that the United States could best serve the people of the world by remaining aloof from all association with other nations which might involve the loss of sovereignty; thus she could be strong to throw her weight on the side of justice once wars started or threatened to start.

3

To summarize the strategic plans of both sides in the Senate debate on the League of Nations they may be said to have been laid with a view to social control. Pro-League advocates spent most of their energies in an effort to identify their cause with permanent world peace and an immediate solution of the problems of a continued technical state of war. The anti-League speakers sought to delay a decision until the public could be "educated" away from the idea of a league such as Mr. Wilson proposed. From the standpoint of formal debate the maneuvering presents considerable novelty. We have a negative side which literally took the offensive away from the affirmative—but an affirmative that seemed surprisingly acquiescent and passive. We have a debate in which the constructive argument of the affirmative came from a source distant from the place of debate, a controversy in which the advocates of the proposition confined themselves almost exclusively to refutation and rebuttal. We have a contest, which, considered purely on the merits of the debating, must be awarded to the negative. On the basis of the broad international issue involved and the national decision to be reached the debate also went to the negative. For better or worse the anti-League men won the Senate debate, whether one views it from the standpoint of methods or results. For those who feel sure in these confused times that there was a clean-cut moral issue involved the rhetorician can only urge reference to the Aristotelian thesis that proper methods will assure the triumph of truth and justice.

[9] Micken, *op. cit.*, Part II, pp. 78-79.
[10] *Ibid.*, Part II, pp. 327-328.
[11] *Ibid.*, Part II, pp. 242-243.

COMMENTARIES

THE ART OF TEACHING[1]

After the teacher has prepared his subject, he has to communicate his knowledge of it to his pupils. If he fails in this, he has failed as a teacher. He may still be an inspiration for a few youngsters because of his selfless devotion to scholarship or the charm of his character; yet that

[1] The following quotations are reprinted from *The Art of Teaching* by Gilbert Highet by permission of Alfred A. Knopf, Inc. Copyright 1950 by Gilbert Highet.

will scarcely make up for his central failure. But let him be good at communication, and even if he is a mediocre scholar, he can be an excellent teacher. Communication, the transmission of thought from one mind to others, is one of the basic activities of the human race; it is a skill through which men make magnificent successes and startling failures, an art without which genius is dumb, power brutal and aimless, mankind a planetload of squabbling tribes. Communication is an essential function of civilization. Teaching is only one of the many occupations that depend upon it, and depend upon it absolutely.—Gilbert Highet, *The Art of Teaching*, p. 97.

A HUNT AFTER REASON

. . . When you argue with someone else, the argument should not be a fight between you two, but a hunt after Reason, in which you both join, helping each other to detect and capture the truth you both desire. To read a dialogue in which Plato shows the work of his teacher is not necessarily to be convinced of the conclusions which are its end-product; but it always produces admiration of the men who could exhibit reasoned argument as the strongest and most permanent force in human affairs.—Gilbert Highet, *The Art of Teaching*, p. 184.

ON THE READING OF ARISTOTLE

. . . Whenever we open Aristotle, we should never read the paragraphs as continuous exposition in book-form. We should read them as lecture-notes, and try to hear through these echoes the voice of the teacher, and the questions from his class, and then the keen self-stimulating energy of the discussion.—Gilbert Highet, *The Art of Teaching*, pp. 116-117.

REHEARSING THE SPEECH

. . . Speaking in public is as difficult as singing or acting, and it ought to have quite as careful rehearsals; even more careful, because one of the aims of the public speaker is to appear entirely spontaneous. The great speakers of Greece and Rome used to prepare an important speech as carefully as an opera star nowadays studies a new role. . . . When Cicero stood up to deliver his first attack on Catiline, he knew everything he was about to say and do—even the gestures of sudden horror and the hesitations—as an experienced actor, just before his cue, has his entry and his exit and all the intervening lines clear in his mind. That is why we still study the speeches of men like Cicero: a single page of them contains the results of more concentrated thought, active experience, intricate psychological knowledge, and training in language than most modern speakers can command in a whole lifetime. . . .—Gilbert Highet, *The Art of Teaching*, pp. 110-111.

REFLECTION AND PRACTICE

. . . [Hitler] seldom talked, even to his friends. He always made speeches, even to one or two intimates, sometimes to himself. His whole book, *Mein Kampf*, is a speech he made to Hess, taken down and reduced to order in the comfortable solitude of Landsberg Prison. Unable to converse with individuals, he was always, in silence or aloud, addressing an audience and trying to dominate it, hardening his thoughts and working out their connections by repetition. Never was there a better example of the oratorical power which an untrained man, with many disadvantages of manner and appearance, with a poor education and a repulsive accent, can gain by constant reflection and constant practice.—Gilbert Highet, *The Art of Teaching*, p. 110.

ADULT SPEECH TRAINING: CHALLENGE TO THE SPEECH PROFESSION

Harold P. Zelko

INDUSTRY, business, and government indicate an interest and a need for adult speech training which is running well in advance of the facilities offered by the speech profession to meet the need. Most of this interest seems to be industry-inspired rather than speech-profession sponsored, and the majority of the training is being accomplished by industrial and business organizations. Some college and university speech departments and teachers interested in this field have played important roles in this area of training, but in general the speech profession has followed rather than led the trend. The need for improvement in effective speech communications has been expressed by all segments of American business, primarily for better human and industrial relations.

The present article shows a general picture of the interest and activity in adult speech training, chiefly through the results of a national survey of American industry, business, labor, and government, and of colleges and universities. Other surveys and evidence are also discussed. In the writer's survey, the questionnaire results have been supplemented by personal visits to significant training programs in progress, discussions with leaders in adult speech training, and other observations. It does not include specific data on speech training for adults carried out through the medium of state and community speech and discussion programs in which many colleges and universities and some commercial agencies play an active part.

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Scope and Nature of the Survey

The survey has been in progress for several years and has attempted to find the general picture of interest, need, and practice in speech and related training. The nature of American business and industry—with wide variations in type, size, and management policies—makes it impossible to generalize on the basis of the questionnaire results. It is recognized that most small establishments, as well as those with other characteristics, probably making up the majority (in numbers) of total organizations, would not have active training programs or be able to conduct training in this field. The larger organizations, and those with progressive management plans, are those in which speech and related training are likely to be considered.

The survey results, therefore, would make no claim for representing a valid cross-section. They do show a significant trend within a large segment of commercial life, and this can be evaluated as the reader sees fit. The large percentage of replies is itself good evidence of the interest in this training as well as a desire to cooperate in bringing about more and better adult speech training.

The list making up the establishments and individuals to which the questionnaires were sent was compiled by random selection of organizations which seemed representative in the general industrial, business, and commer-

cial world, and in government agencies. The following table will show the general coverage and replies:

TABLE 1

Questionnaires Sent	Number Replying	% Replying	No. Employed by Total	Those Replying Supervisors
Industries	230	140	61%	1,503,000	118,000
Department Stores	30	20	66%	186,500	21,500
Govt. Agencies	32	24	75%	1,120,000	82,400
Others[1]	30	22	73%		
	322	206	68%	2,809,500	221,900

The first major question asked was whether the organization had an in-service training program for general employees, and for supervisors. The replies to this were as follows:

TABLE 2

ORGANIZATIONS WITH IN-SERVICE TRAINING PROGRAMS

Group	For General Employees	% of Those Replying	For Supervisors	% of Those Replying
Industries	132	94%	127	90%
Department Stores	18	90%	15	75%
Govt. Agencies	20	90%	16	72%

It is well to keep in mind the high percentage of organizations which have personnel training and development programs in operation, for the general picture seems to indicate that companies which pay little or no attention to training in general will not give much consideration to speech training. Concurrent with the growth in speech training, and perhaps more accurately a major reason for it, has been the growth in supervisory and management training in American industry which has almost doubled in the last ten years.[2]

THE NEED FOR SPEECH AND RELATED TRAINING

The expression of the need for improved ability in speech is very meaningful, both in the number and percentage of those who say the need exists, and in the strong statements made by those replying. Such statements as these are abundant:

> There is a deficiency in this field which can only be met by more and adequate training. (A large steel industry)
>
> There is a dearth of effective spokesmen for American business and industry. (A national management association)
>
> Effective speaking is needed by practically every employee who has any ambition. . . . Conference leadership training is needed by department heads and supervisors. (A large industry)
>
> Well-trained conference leaders are as essential to a prosperous America as new materials, new inventions, better labor relations, or any other single factor affecting industry today. (A management consultant)

The questionnaire asked to "Indicate the need in your organization for training in the following subjects: Human Relations, General Speech, Public Speaking, Conference Leadership, Conference and Meeting Participation, and Parliamentary Law." The following table shows the number and percentage who replied that training was needed (by groups and in total).

The almost unanimous recognition for training in Human Relations is noted from the table below. The relation of

[1] Questionnaires were sent to a miscellaneous group including consultants, management associations, union leaders, and other individuals.

[2] *Studies in Personnel Policy Number 86*, National Industrial Conference Board, Inc. (New York, 1947).

TABLE 3

NUMBER INDICATING NEED—BY GROUPS

Subject	Industry No.	Industry %[3]	Dept. Stores No.	Dept. Stores %	Government No.	Government %	Others No.	Others %	Totals No.	Totals %
Human Relations	131	93%	17	85%	22	91%	21	95%	191	92%
Effective Speech (Public Sp.)	117	83%	16	80%	12	50%	13	59%	158	76%
Conference Leadership	120	85%	17	85%	19	79%	14	63%	170	82%
Conference Participation	82	58%	13	65%	17	71%	13	60%	125	60%
Parliamentary Law	15	10%	1	5%	2	8%	4	18%	22	10%

this to speech training is discussed in a later part of this report. It will also be observed that the strongest indication of need among the courses traditionally regarded as speech training is in Conference Leadership, with training in Effective Speech or Public Speaking second. There seems to be very little need for training in Parliamentary Law in most groups, except among selected personnel.

TRAINING BEING CONDUCTED

The question, "Is training now being conducted?" was asked in relation to the same subjects as shown in the preceding section. The extent to which training is in progress or has been completed in the various organizations replying is shown in the next table. Further questions attempted to find out to what extent this training was being done as in-service training, within the organization. The replies indicate that approximately 90% of the training, except in Public Speaking, is in-service, within the organization, on company time, and with company instructor personnel. The other 10% is done by outside services such as consultants, college and university instructors using outside facilities, and through other miscellaneous mediums. Training in Public Speaking is conducted within the organization and by company instructors to an extent of about 70%; the other 30% is conducted by outside services and instructors.

It is generally known that most of the training being conducted in speech and related subjects in industry, business, and government is for management and supervisory personnel, and for sales personnel to some degree. In order to get a clearer picture, the question, "For

TABLE 4

NUMBER INDICATING TRAINING IN PROGRESS (OR COMPLETED)—BY GROUPS

Subject	Industry No.	Industry %[4]	Dept. Stores No.	Dept. Stores %	Government No.	Government %	Totals No.	Totals %
Human Relations	121	86%	16	80%	10	41%	147	71%
Effective Speech (Public Speaking)	70	50%	8	40%	5	21%	83	40%
Conference Leadership	80	57%	9	45%	12	50%	101	49%
Conference Participation	40	29%	6	30%	6	25%	52	25%
Parliamentary Law	6	4%	0	—	0	—	6	3%

[3] Percentage of those replying.
[4] Percentage of those replying.

what personnel is the training given?" was asked, with the following results:

TABLE 5

APPROXIMATE DISTRIBUTION OF TYPE OF PERSONNEL RECEIVING TRAINING

Subject	Management and Supervisory	Sales	Other
Human Relations	90%	3%	7%
Effective Speech (Public Speaking)	75%	20%	5%
Conference Leadership	95%	1%	4%
Conference Participation	80%	1%	19%
Parliamentary Law	98%	—	2%

There is some evidence in the replies that executive levels of management are interested in taking training in Effective Speech and Conference Leadership. An important number of executives voluntarily enroll for training in these courses in community or commercial adult classes. Among the companies indicating a substantial degree of interest and participation in training by executives were Johnson and Johnson, Joseph E. Seagram and Sons, SKF Industries, Standard Oil Company, and others. In general, supervisors in middle and lower management come in for this type of training. There seems to be a considerable spread of participation from first-line supervisors and foreman through to middle management.

The most active subject of training for sales personnel is in Effective Speech and Public Speaking. The interest and emphasis in speech training for salesmen is growing rapidly. Many of the major companies include speech training in their developmental programs for their sales staffs. In what has been called the "world's largest school for salesmen,"[5] The City College of New York Sales Training Unit, at its Midtown Business Center, includes a 40-hour course in effective speech in its intensive 15-week training course.

Effective Speech and Human Relations are linked closely together in the thinking of the people (executives, personnel directors, training directors, industrial relations directors, and others) who determine training needs and practices within their respective organizations. In many instances, speech training is considered a part of the total program of employee development toward achieving better employee relations within the organization. For example, the Standard Oil Company of New Jersey does its speech and conference training under the supervision of the Director of Employee Relations. It will be noted in the survey replies that 86% of the industries replying are currently conducting training in Human Relations. This goes down to 50% (still a large percentage, however) of those replying who are conducting training in Effective Speech.

Training in Human Relations is generally interpreted to include many and all aspects of the human factors making up the work situation. The General Motors Corporation, for example, in a program called, "Man to Man on the Job," tries to teach supervisors the problems and methods of analysing all their employees as individuals and techniques of handling people. Grievances, reprimands, methods of factual investigation,

[5] *The New York Times*, March 13, 1949, Business and Finance, 5F and April 17, 1949, Business and Finance, 8F.

promoting daily contacts, meetings and interviews with employees, and many other problems make up the personal relations of members of a working organization are taught in the human relations training programs. Needless to say, basic principles of psychology, human behavior, and speech are recognized.

Effective speech training, then, is often considered and executed within this broader training objective. Yet there is considerable activity in speech training as a separate and distinct activity within the training program. Many companies conduct it as a continuing program for supervisors and sales personnel, and it is not possible to list them here. SKF Industries holds an annual Public Speaking Contest for supervisors and foremen, to climax their speech training program. Such representative companies as the Chrysler Corporation, Erie Railroad Company, International Harvester Company, Johns-Manville, Johnson and Johnson, Monsanto Chemical Company, Owens-Corning Fiberglass Company, and Standard Oil are examples.

National business and management associations sponsor or support speech training in many ways. These include the American Institute of Banking, American Management Association, National Association of Foremen, National Metal Trades Association, National Association of Manufacturers, and similar organizations.

Further evidence of the interest and activity in this field is seen in the journals of such associations and other business and professional groups, and in the programs of their national and state conventions.[6]

Conference leadership training, as shown by the survey results, receives the greatest amount of attention among the speech training subjects. In many respects, this is also within the philosophy of improving human and industrial relations through holding conferences and meetings which allow for more total employee participation in the organization. Periodic conferences are encouraged and even established as company policy, in many instances. From top level management, through middle and lower levels, to all employees, conferences are held to determine policy, solve problems, instruct and develop employees, communicate information, and for other reasons. They form a vital part of the *communications system* of all progressive organizations.[7]

Techniques, methods, and materials for training conference leaders have been developed to an extremely high level by industrial training directors and others active in this area of training. Manuals, visual training aids, special materials, and methods used are outstanding. As an example of a program of unusually high calibre, the Standard Oil Company

[6] Such articles as these are very much in point: Cloyd S. Steinmetz, "Managing Your Talk," *Personnel*, XXVI (1949), 145-156; James F. Bender, "Ten Lessons in Speech Training for Executives and Salesmen," *Sales Management*, August 15, 1949, pp. 52-57; "Unaccustomed As I Am," *Modern Industry*, October 15, 1949, pp. 44-47; W. Hayes Yeager, "The Art of Speaking Effectively to Employees," *Personnel Series Number 116* (1948), 27-36. (This last article is the substance of a speech delivered at the meeting of the American Management Association Personnel Conference, Chicago, February 16, 1948). For a complete course in adult speech training, see Harold P. Zelko, *Instructor's Guide for Developing Successful Speakers*, based on the text, *How to Become a Successful Speaker*, National Foremen's Institute (New London, Conn., 1950).

[7] The writer has discussed Conference Leadership Training as to need, practices, recommendations, and bibliography in another article. See Harold P. Zelko, "Training Conference Leaders for Industry and Government," *Southern Speech Journal*, XIV (1949), 246-257. The emphasis placed on this area of training in industry is evident from the programs of the American Society of Training Directors and the State Societies. For example, the annual convention of the Pennsylvania Society of Training Directors, Pittsburgh, Pennsylvania, October 28-29, 1949, included a two-hour workshop sectional meeting on Conference Leadership Training.

of New Jersey brings top levels of management in to the parent company's New York headquarters for a full week's 40-hour course of training in conference leadership.[8]

Most companies do not set up separate courses of training in discussion and conference participation, as distinguished from leadership. Yet there are a number conducting training for this objective. Techniques of participation are usually emphasized in the conference leadership programs.

Parliamentary Law is not given very much attention. The survey results show very little recognition of a need for training in parliamentary law. Most company group gatherings are conferences rather than "meetings" which utilize formal procedure. The unions place considerable emphasis on this subject of training for their leaders and even rank and file members.

[8] In connection with this survey and otherwise, the writer has observed programs in action, assisted in conducting programs, or had access to materials developed by such men and groups as Louis Lerda, Esso Training Center, New Brunswick, New Jersey; A. K. Alford, Standard Oil Company of New Jersey, New York; T. J. Purcell, National Metal Trades Association, New York; Columbus Foremen's Club, Columbus, Ohio; and the Department of the Army, Washington.

College and University Participation

A separate questionnaire was sent to major colleges and universities to get a general picture of the extent of activity in this field of adult training. The list included the state universities and the major schools in metropolitan areas.

It will be noted that the subject of speech training in which colleges and universities assist most actively is Public Speaking (Effective Speech). It was pointed out earlier in this paper that about 30% of the training conducted in industrial and business organizations in this subject is by outside services and instructors. This part of the survey, dealing with college and university participation, would corroborate this conclusion. Conference Leadership training is conducted to a very small extent by college and university instructors.

There was considerable variation in the amount and concentration of speech training indicated in the various replies. Some schools reported as little as one program in the last five years; others reported as many as 35, 26, 25, and 20. Institutions which indicate considerable activity in adult speech training include the University of Illinois, University of Kansas, University of Maryland, Univer-

TABLE 6

Participation by Major Colleges and Universities in Adult Speech Training Programs

Questionnaires sent: 59 Number replying: 42 Percentage replying: 71%
Number conducting speech training for adult groups: 33
By Speech Departments: 23
By Extension Services: 10
Total number of adult speech training programs conducted in last five years by those replying: 247
Average per school: 6

Course Titles Reported		Groups Receiving Training	
Title	Number	Group	Number
Public Speaking	40	Industries	44
Group Discussion	6	General Adult Groups	42
Conference Speaking	6	Government Agencies	20
Conference Leadership	5	Clubs, Organizations	18
Parliamentary Law	5	Unions	15
Business Speaking,		Special Institutes	15
Functional Speech, Radio		Miscellaneous	15
Speaking (each)	1		

sity of Michigan, Michigan State College, the Pennsylvania State College, Rutgers University, University of Washington, and Wayne University.

Regarding length of the programs, 15 two-hour sessions were reported ten times; programs of 16, 12, and eight two-hour sessions were reported each four times. The two-hour session seems most common.

In reply to a question asking what textbook was used, twelve replied they used no text, eight used their own materials, and thirteen used a variety of speech texts.

Other Surveys and Studies

The growing interest and activity in adult speech education is reflected in other surveys and studies which have come to the attention of this writer and which add strong evidence to his own conclusions. One survey asked 84 executives representing companies employing 1,700,000 persons to indicate the relative importance of 20 subjects in the training and development of future personnel managers and executives. Public Speaking was ranked second in importance.[9]

Another survey listed 12 subjects and asked foremen and supervisors to indicate those in which they would most like to receive training. In the list were such subjects as Industrial Psychology, Business Economics, Time Study, Job Evaluation, Public Speaking, and Company Policies. Public Speaking tied for second and was very close to first place.[10]

One of the most significant trends in adult speech education is the activity in graduate research studies in American colleges and universities. These include two surveys of industry and retail business establishments, a study of adult speech training in a representative business organization and another in a large city, and studies of oral techniques and conference leadership in selected industries. These reports made in the past few years[11] reveal important information and make real contributions to the knowledge needed for the development and improvement of this vital area of speech training. Another evidence of this trend is the recent inauguration of a graduate seminar in adult speech education at the Pennsylvania State College.

The Future Challenge to the Speech Profession

The speech profession seems destined to play a stronger part in the future development of adult speech education. That this challenge must be accepted by the profession was expressed forcefully by the then president of the Speech Association of America in a recent address:

> The demands for adult classes and industrial in-training programs, particularly for leadership training, discussion techniques, and development of general expressional ability further emphasize that the demands of tomorrow upon us are too varied and too extensive to be met by us with any but our most united efforts. And this means above all, that we shall sense the breadth of our field and the important contribution of each and every phase of the whole

[9] "Survey of the Training and Qualifications of Personnel Executives," *Personnel Journal*, XXVI (1948), 256-266.

[10] Survey of Foreman Preference in Training," *Modern Industry*, July 15, 1947, pp. 54-59.

[11] Sam Raines, "Survey of Speech Education in Business and Industry," University of Kansas, Lawrence, Kansas (unpublished survey showing significant trends in speech training), 1948, and "An Analysis of Speech Training for Adults in Business and Industry in Kansas City, Missouri," M.A. Thesis, University of Kansas, 1949; Catherine E. Hanifan, "Speech Training in Retail Department Stores," M.A. Thesis, Northwestern University, Evanston, Illinois, 1949; John H. Jacobs, "A Study in Communications in the Bauer's Store in Denver, Colorado," M.A. Thesis, University of Denver, Denver, Colorado, 1945; Jarvis J. Wattles, "The Use of Oral Techniques in Industrial Supervisory Training and Communication Programs in Four Detroit Companies," M.A. Thesis, Wayne University, Detroit, Michigan, 1948; Margaret Z. Dean, "Qualifications of Industrial Conference Leaders," M.A. Thesis, Wayne University, 1948; Dana C. Savage, Jr., "Speech Training in Ohio Industry," Graduate Study, The Ohio State University, 1949.

pattern. . . . The General Motors organization estimates that 1200 of its employees receive in-service training in speech each year. The Ford Motor Company alone spends ten million dollars annually on its industrial relations program—and a large part of it is communication, discussion, conference and leadership training, *speech!*[12]

Recently the assocation took a positive step in the direction of greater activity and interest in this field through the appointment of a Committee on Adult Speech Education, for the first time in the history of the association. This committee has already made a major survey of college and university speech departments to determine the interest, support, and activity level in adult speech education; it has established coordination between the speech profession and individuals and organizations interested in adult speech education as well as other aspects of adult education; and it has issued a report indicating a wide scope of future work to be done. Some of the problems and projects now in progress or under consideration by the committee include making up a national roster of instructors for adult speech training; examination of materials and methods to be recommended; sponsorship of regional conferences for adult speech training instructors to raise the professional level and ability of those who do this type of training; further study of the needs for training; development of areas for research and study; and other methods of coordination and development of the activity.

Industrial, business, and government training directors and others suggest many ways in which the speech profession can be helpful. Here are some examples taken from the survey replies:

Develop practical, short courses; improve methods of teaching adults; develop practical courses in human relations and speech; make more qualified speech teachers available to industry; expand these subjects materially in the undergraduate curriculum; conduct research in speech and human relations.

It is an interesting characteristic of the industrial training profession to try to accomplish all training within the organization and by its own staff of training instructors. For this reason, and probably because the speech profession has lagged behind or does not have the manpower to do all this training, industry is trying to develop specialists on its own training staffs to conduct practical speech training. Whether we as a profession wish to recognize it or not, they are already doing a considerable amount of such training. Mindful of this, the Pennsylvania State College recently conducted its first workshop in Industrial and Business Speech Communications which was designed primarily to help develop capable industrial training directors into competent and practical speech instructors.

In the area of graduate study and research, a great deal should be done. We need to know more about the needs for adult speech education and training, in every segment of American life; we need to know the relation of effective speech to human and industrial relations; we need to know what methods and materials are most effective.

Conclusion

Adult speech training must not be regarded as a "fringe" activity within the speech profession. It belongs as an integral part of the process of speech education with which we are all concerned. It is as rightfully a part of the effort and concern of college speech departments as any other phase of our activities. We should accept the challenge and meet it with all the skill that our profession can muster.

[12] Rupert L. Cortright, "Our Tomorrow," *QJS*, XXXV (1949), 149-155.

UNCLE TOM AND UNCLE SAM: NEW LIGHT FROM AN OLD PLAY

Barnard Hewitt

THOUGH our democracy is under almost continuous fire today, particularly from the Left, and though Uncle Sam is obviously by no means easy about the injustices which, in defiance of the Constitution, flourish and spread like weeds through our land, we have not had either on the stage or in the moving pictures a dramatic expression of the hatred of evil powerful enough to stir the nation to decisive action. Plays like *Deep Are the Roots,* for example, moving pictures like *Lost Boundaries, Home of the Brave,* and *Pinky* have gained considerable critical acclaim and even some measure of popular success, but they have come and gone without producing any appreciable reduction in discrimination against the Negro. These plays and pictures have shown the right attitude; they have good intentions, but they have lacked something. They gave Uncle Sam some bad dreams but they did not really wake him up.

In the circumstances, something may be learned from re-examining a play that once did awaken, or help to awaken, the conscience of this country and to stir it to action against the same evil in its rankest form. I mean George L. Aiken's dramatization of Harriet Beecher Stowe's *Uncle Tom's Cabin.* I know that it is generally regarded today as an example of naive melodrama, not to be taken seriously, but no one can deny that in its own time it moved multitudes. Its success on the stage was phenomenal. Dramatized by an actor and journeyman-playwright for the G. C. Howard repertory company, then playing in the Museum in Troy, New York, *Uncle Tom's Cabin* opened in September, 1852; and in that city, then with a population of about 29,000 people, it played 100 performances—this in a day when the repertory system held sway and two weeks was an unusually long run. Moving on to Albany, the Howards enjoyed similar success there with *Uncle Tom.* On July 18, 1853, they opened with it in New York City at Purdy's National Theatre (where another version had failed the previous August) and ran for over two hundred consecutive performances. So great was the demand for seats that after a time the number of performances a week was increased, first to twelve, and finally to eighteen—*Uncle Tom* three times a day! The cast left the theatre only to sleep. A successful tour followed, on which the Howards played their hit in the country's principal cities as far south as Baltimore and as far west as St. Louis. Eventually they took *Uncle Tom* to England where it was equally popular. Other companies played Aiken's version in Philadelphia in 1853, in Detroit in 1854, and in Chicago in 1858. It was unquestionably the most popular American play of the decade before the Civil War.

It made theatre history. According to Howard, it was the first drama to be presented as a full evening's entertainment by itself, without an after-piece. It had long been the custom to follow

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a serious play, even *Hamlet* and *Othello,* with a one-act farce. And its long run was an early sign of the coming revolution in theatre organization. The stock or repertory system lived on for a good many years, but the single production, set up for a long run, eventually replaced the permanent repertory company and of course is still the unit of organization in what is left of our living theatre.

Far more important, the play made, or helped make, social history. Mrs. Stowe's novel is generally regarded as having been a potent force in the rising tide of anti-slavery sentiment; indeed, it is frequently listed in American histories among the immediate causes of our Civil War. The novel sold over 300,000 copies the first year, and Charles A. Beard credits it with "at least a million readers." A million readers is a lot, even today. I suspect a good many of those "readers" knew *Uncle Tom* only in the theatre. Certainly the play must share with the novel credit as a social force.

Its popularity did not die with the end of the Civil War. It was revived on Broadway by William A. Brady in 1901 when it ran twenty weeks, and as long as the competent repertory or stock company lasted, *Uncle Tom's Cabin* was frequently seen on our stage in something like its original form. Since the demise of stock, except for the successful Players Club revival in 1933 (planned for one week, it ran three), it has been left to the itinerant "Tom shows" and seedy stock companies which still tour the smaller cities of the Midwest, playing ordinarily under canvas.

Most Americans who know the play at all know it in the version of some "Tom" or tent show. They may be surprised to learn that in the Aiken version there are no bloodhounds pursuing Eliza across the ice and that Eva is not lifted up into heaven by an angelic host. Scripts used by these hinterland companies are handed down from father to son, from the old manager to the new, and they are cut and spliced time after time to suit the requirements of the new cast, the new scenery, the new production conditions. So that even if the Aiken version is used (and a number of others are in circulation), it may be recognized today only with difficulty.

In the summer of 1948, I saw a tent show performance of *Uncle Tom's Cabin* in central Illinois. It derived from the Aiken version all right—some lines appeared intact—but the original script was so mangled by doubling, cutting, clowning, and generally incompetent acting that I am sure no one unfamiliar with the story could have told what the play was about. Aiken's twenty-three scenes, intended to be set with easily shifted wings and backdrops, were compressed into two or three make-shift and clumsy box settings. The play was butchered as an excuse for the olio numbers—song and dance between acts—and for the sale of candy and popcorn.

Because *Uncle Tom's Cabin* has persisted on the stage in such garbled and distorted versions, it has become in the popular mind a piece sentimental and melodramatic to the point of burlesque, the essence of "ham," like the 1910 bathing suit, a ridiculous relic of an incredible past. And not in the popular mind only, for Edmund Wilson, when not so long ago he performed the signal service of re-discovering Mrs. Stowe's book, used the "defects" of the play to emphasize the merits of the novel.[1] Clearly he had in mind some "Tom show" version, for he spoke of the unity of

[1] *The New Yorker,* Nov. 27, 1948, pp. 126-133.

scene imposed by the stage and the theatre's exploitation of the more melodramatic elements of the book.

Even Arthur Hobson Quinn, the principal chronicler of our drama, though he is familiar with the original Aiken version, dismisses *Uncle Tom's Cabin* as unworthy of serious consideration. He records its great success on the stage and notes its importance as a social force, but he gives it the critical quietus: "The play is hopeless from the point of view of dramatic criticism . . ."[2] Dion Boucicault's *The Octoroon*, says Professor Quinn, is the best of the plays dealing with slavery.[3]

Anyone who will trouble to read the original Aiken version (surprisingly enough it is still in print; the play-book in dreadful type but with the original stage directions is obtainable from Samuel French) will be struck, I think, as I was, by the crude but undeniable strength of the piece, by its sheer vitality. It is very much alive. It is more than that; it is incendiary. To perform it in some parts of the United States still might be dangerous to the peace.

One is puzzled at first to account for this effect. From the viewpoint of conventional play structure, Professor Quinn is perfectly right. *Uncle Tom's Cabin* is a great, sprawling sequence of short and loosely connected scenes, to which the fortunes of the title character lend only a shadow of unity. Uncle Tom appears early in the play but for two acts he is subordinated to George and Eliza Harris. Only when they have beaten off the slave hunters and presumably are safely on their way to Canada, does Tom's story assume major importance, and even then it shares the limelight with the stories of Eva and Topsy and Emmeline and Cassie. Characters are introduced without adequate preparation and are dropped without ceremony when they have made an essential contribution to the action, the sentiment, the comedy, or the pathos. To the student of dramatic structure who is enamored of the well-made play, *Uncle Tom's Cabin* is bound to appear a crude and artless piece. Yet *The Octoroon*, for all its careful carpentering, for all its artfully contrived thrills and its shrewdly concocted sentiment, is as dead as a doornail. And *Uncle Tom's Cabin* is alive.

It is alive for the same reasons that the novel is alive. Aiken made some changes. He introduced two new characters, Gumption Cute and Deacon Perry, probably to provide parts for the male comedians of the Howard acting company. And perhaps in an effort to achieve a little of the conventional dramatic unity, perhaps to provide a stronger ending for the play, he made Simon Legree the murderer of St. Clare. Both these changes are to be regretted, but in spite of them, Aiken did manage to preserve in his stage version, as Quinn grants, the essential story of the novel. In fact, the play's dramaturgical "faults": its episodic character, its lack of ordinary preparation and follow-through, its lack of conventional coherence and unity all spring out of what appears to have been a reasonably conscientious attempt to transfer to the stage a novel rich in characters, incidents, and backgrounds.

Some of the play's vitality probably springs from its panoramic richness, from the great number and variety of its scenes. Though it necessarily leaves out some of the striking scenes to be found in the novel and it is able to linger only briefly where the novel lingers long, yet it gives us the Shelby home

[2] *A History of the American Drama, From the Beginning to the Civil War* (New York, 1944), pp. 288-289.
[3] *Idem*, p. 290.

in Kentucky (both the mansion and the slave quarters) a tavern on the Kentucky side of the Ohio River, the St. Clare villa on Lake Pontchartrain (indoors and out), a Quaker farmhouse in Ohio, a rocky pass in the hills rising from the Ohio River, a New Orleans street, the auction mart, Miss Ophelia's home in Vermont, and Legree's plantation on the Red River in Louisiana. The constantly changing scene makes conventional coherence and unity impossible, but it provides an effect of size and scope which is denied to the well-made play.

The play, like the novel, has many characters, and in spite of the necessarily sketchy treatment which they receive, it is amazing how alive they still are. Of the novel Edmund Wilson has observed: "Out of a background of undistinguished narrative, carelessly written and not even quite literate, the characters spring to life with a vitality that is all the more striking for the dullness of the prose that presents them."[4] Uncle Tom, Simon Legree, Little Eva and Topsy, at any rate, are so much alive that they long ago escaped the confines either of the novel or the play, and ever since have led independent existences in the minds and on the lips of many Americans who have only the vaguest notion of their origin. In the play, as in the novel, George Harris, St. Clare, and Phineas Fletcher are just as vivid, just as vital as the better-known quartet, and Eliza, Haley, Lawyer Marks, Cousin Ophelia, Cassie, and Emmeline are only a little less memorable.

The source of their vitality is not obvious, and Edmund Wilson did not throw any light into the darkness when he said "the characters express themselves a great deal better than the author expresses herself,"[5] suggesting that in some mystical fashion the characters sprang to life independently of the author. An examination of the dialogue, of what the characters say, reveals that this is just as dull as what the author says about them. Having read the play through and felt its impact as a whole, the reader is disconcerted on turning back to the big scenes to find how few lines are quotable. And the dialogue of the play is lifted almost verbatim from the novel. Tom's "No! No! My soul an't yours, Mas'r!" is about the best. Topsy's traditional line: "Nobody made me. I reckon I jus' growed," does not appear quite like that in the novel or in the play. When Ophelia earnestly asks the little brat: "Do you know who made you?" Topsy replies: "Nobody as I knows on, he! he! he! I spect I growed. Don't think nobody never made me." Tradition, in this instance, has improved Mrs. Stowe's dialogue considerably.

Nonetheless, the secret of the characters' vitality is to be found in the author. Mrs. Stowe did not write good dramatic dialogue, any more than she wrote good narration, but she was a keen observer, she had a keenly analytical mind, and she had sufficient creative imagination to enable her to conceive human beings who embodied the fruits of her observation and analysis, to give each of them a strong and clearly defined personality, and to endow some of them with a tremendous driving force.

There is George Harris, the young, proud, passionate Negro in whom education has discovered not only handiness with machinery but some inventive talent. His master resents the qualities of his slave, takes him from the mill, puts him to the hardest and most degrading labor, and threatens to break up his happy marriage with Eliza. The play opens with a meeting between George

[4] *Loc. cit.*, p. 126.
[5] *Idem.*

and Eliza. She asks her husband why he doesn't smile and ask after their little son. George replies: "I wish he'd never been born! I wish I'd never been born myself!" and before the play is five minutes old he is exclaiming: "I'll be free, or I'll die!"

Eliza does not share her husband's determination to be free. As the favored personal servant to Mrs. Shelby, her life has been an easy and comparatively happy one. Naturally she dwells anxiously on the perils which beset the slave who attempts to escape. But she loves her son, Harry, deeply and fiercely, and when she learns that the boy has been sold to the trader, Haley, that he will be taken from her, she flees with her child as George has fled.

George's passionate desire for freedom and Eliza's passionate love for her son, which makes freedom as necessary to her as to her husband, give to the first two acts of the play an irresistible drive which culminates in a powerful crisis at the end of Act II, when with the help of the freedom-loving Phineas they stand off Lawyer Marks and his slave hunters in a rocky pass and by force win their way to freedom.

Uncle Tom holds the last three acts together and gives to them a different kind of power. He is strong, willing, honest, and faithful. He has learned to read well enough to read the Bible, and from it he has gained a simple, unquestioning faith in the teachings of Jesus, which he attempts earnestly to live by. This good man is sold away from his wife and children. Treated well by his new master and promised his freedom, he is instead cheated by circumstance and sold at auction for a plantation hand. In Legree's little corner of hell, he works under the lash, is abused and tormented because he shows compassion for the suffering of his fellow slaves, and is finally beaten to death for protecting Cassie and Emmeline from the wrath of Legree.

Tom is simple, and he is often sentimental, but even when he quotes the Bible to warn St. Clare against the evils of drink he has dignity. It is a profound and earnest concern for his master that moves him to remonstrance. He loves not only his neighbor but his master as himself. This simple, unassuming fellow by virtue of his faith and his goodness is superior to all the so-called Christian, cultured whites who buy, sell, abuse, and eventually do him to death. In that lies the devastating irony of the play. Both the dignity of the character and the irony of his story were apparent even in the tent show performance I mentioned above. Tom was played by the troupe's only competent actor, and in spite of all the distractions, in several scenes was genuinely moving.

Pitted against Tom in the last scenes of the play is Simon Legree, who has become in most people's minds the prototype of the moustached villain of melodrama, a development to which Aiken undoubtedly contributed by summarily killing him off in the end. But in the novel, and even to an extent in the play, he is more than the stereotyped villain. He is a greedy man, who drives his slaves like beasts to build up a fortune, and more important, he is an insecure man, a man haunted by past crimes. Cassie manipulates him by playing now on his greed, now on the superstitious fears born of his uneasy conscience. And it is not mere melodramatic malice which leads him to abuse Tom; he recognizes in the Negro a power which challenges his own, and he is driven to try to break it.

On the other hand, Eva St. Clare, a role which unfortunately is likely to be acted by untalented and untrained little

girls with golden curls, has become synonymous with all that is syrupy-sentimental and unbearably self-righteous. Originally, in the play, and of course in the novel, Eva wore a somewhat different aspect. Mrs. Stowe imagined a young girl, brought up in an atmosphere of love and of Christian teaching, who, like Tom, has taken the teaching to her heart, where it has found its natural home. With entire spontaneity and with whole-souled warmth, quite literally, she loves *everyone*. Perhaps she loves more those who are less fortunate than she, because they need love more, but she loves everyone. She is not a real little girl at all, not even by nineteenth-century notions of childhood, and probably Mrs. Stowe never supposed she was. Eva is a symbol—a personification—of Christian love, as it might flow spontaneously from the simple heart of a child.

Topsy has always been a more popular character than Eva, perhaps because evil is more fascinating than good, and certainly because comedy is more lively than piety—or what frequently appears no more than piety. But Topsy is far more than an opportunity for a comedienne to romp in blackface. She is the primitive human being, ignorant, unmoral. She has never known a father or a mother. Raised for sale, she has been cursed, kicked, and beaten in an attempt to form her into a valuable property. She has known no law but force, and she has learned that it can often be evaded by guile, by lying, and by stealing. Miss Ophelia's attempts to educate Topsy, to apply the New England code of behavior to this little barbarian, are utterly fruitless, because in reality she shrinks from the creature. On the other hand, Eva welcomes Topsy as an equal, and under the warm sun of Eva's all-embracing love, Topsy's hardness melts away. Christian ideals such as honesty and truth stand no chance if they are not nourished by genuine love.

St. Clare is an extremely interesting character, perhaps more fully-rounded than any of the others. This intellectual, sensitive, world-weary Southerner utters most of the play's direct criticism of slavery. He sees it as a breeder of callousness, brutality, and sloth in the Southerner, and of hypocrisy in the Northerner who dislikes slavery but holds his tongue because he profits from it directly or indirectly, or who, like his cousin Ophelia, denounces slavery but dislikes and fears the Negro. He is kind to the slaves who serve him and his household personally; indeed he indulges them somewhat foolishly as he is the first to acknowledge, but the life of luxury and idleness the institution has made for him has rendered him impotent to act against the evil he sees so clearly. In the end, he dies without even giving Tom his freedom, as he had promised Eva he would do.

The lesser characters are not so complex or so original but they are equally vivid. There is Haley, the coarse, hearty slave trader who prides himself on treating his chattels well physically (he's smart enough to realize that they are more valuable when sound of body) and who talks of giving up the business and living a more respectable life when he has made his pile. We know his pile will never be big enough. There is Lawyer Marks, a rat of a man, battening on the suffering of helpless human beings whom the law delivers into his hands. There is Phineas Fletcher, the humorous, independent backwoodsman, who has been converted from slave-holding by his Quaker sweetheart; Marie St. Clare, the indolent, spoiled mistress of a Southern mansion, with her bad temper, her self-pity, and her imaginary ail-

ments: Cousin Ophelia with her Northern efficiency and her stiff-necked Christianity; and Emmeline, the young, gently-reared Negro girl sold away from her mother into the horrors of Legree's Red River plantation. Every one of them is an individual, everyone of them, no matter how brief his or her appearance in the play, is a character an actor can get his teeth into.

Not only are the characters vivid, but they have been selected and arranged with deliberate artistry. Tom was designed to contrast with George Harris. George rebels against his lot as a slave and fights his way to freedom. Tom, who accepts the burden that has been laid upon him, gains his freedom only through death. His is a triumph of the spirit. Topsy and Eva were created as opposites, to show the difference between barbarism and Christian culture. St. Clare and Ophelia illustrate the different manifestations of the corruptive power of slavery on the South and on the North. Eva and Uncle Tom show the ennobling effect of true Christian culture, as Mrs. Stowe conceived it; Topsy and Legree show mankind degraded by the lack of Christianity. Simon Legree in a crude way is related to Shakespeare's Richard III; as in Richard, so in Legree there is something of the prince of darkness. As for Topsy, she might well have been raised on Legree's plantation; she is a regular imp of Satan.

The variety and vividness of the settings and characters and the art with which the characters have been selected and arranged all contribute to the richness of the play and to its effect of life, but almost surely the chief source of its vitality is to be found in its passionate and high-minded purpose. Edmund Wilson has remarked "the eruptive effect" of the novel, an effect which appears to be due to the author's burning hatred of slavery, a hatred which sprang from an extensive personal acquaintance with the evil, and from a deep-seated belief in the teachings of Jesus. Long pent-up by social taboos, this high-minded hatred finally found expression in the novel, and it is reflected more crudely but no less strongly in Aiken's dramatization.

The book and the play are both commonly assumed to be anti-Southern but, as Edmund Wilson reminded us, *Uncle Tom's Cabin* is not in that sense a partisan book. It is not an indictment of the South; it is an indictment of slavery. Indeed, it goes to considerable pains to show that both North and South are responsible for the persistence of that barbarous and corrupting institution. In the play, although many of the details of the North's involvement are omitted, enough remain, particularly in the scenes between St. Clare and his self-righteous cousin from New England, so that the point is not lost.

The Octoroon, that other popular play about slavery, has been praised by Professor Quinn for its lack of "propaganda."[6] As Joseph Jefferson says in his *Autobiography,* Boucicault's play is "noncommittal."[7] It is dead today, not because it failed to take sides in the conflict between North and South but because it failed in the last analysis to take sides in the conflict between slavery and freedom, between evil and good. Today *The Octoroon* appears not merely dead but unpleasantly decayed, for it is now clear that it exploited slavery for sentiment, suspense, and shock, in such a way as to disturb no one fundamentally, North or South. And *Uncle Tom's Cabin* is still very much alive. It breathes the odor of sanctity, not of corruption.

Out of her burning hatred of slavery

[6] *Op. cit.,* p. 290.

[7] *The Autobiography of Joseph Jefferson* (New York, 1890), p. 214.

and her profound belief in the teachings of Jesus, Mrs. Stowe wrote a book which was not only a powerful attack on the infamous institution of slavery as it then existed in the United States but was also a parable of good and evil. She saw slavery as a product of the forces of barbarism, of the devil, if you please, which threatened to overrun and smother the forces of God, as she conceived Him. In her book she summoned the power of Christian love to dispel these appalling forces of evil, and she seemed to say, in the death of Uncle Tom, that if people would only take literally the injunction: "Do unto others as ye would have others do unto you," slavery would wither like a summer flower under an autumn frost. Those who lack Mrs. Stowe's faith in the power of such love, or in the likelihood of its appearing very strongly in more than a few saints, and therefore condemn her parable as defeatist, should remember that she created not only a symbol of heroic suffering and forbearance in Uncle Tom, but also an equally vivid symbol of heroic rebellion in George Harris.

Because Mrs. Stowe spoke out so clearly and so strongly for the rights of man regardless of color, her play (for it is really her play and not Aiken's), might be worth a serious revival today. It is possible that it would seem more relevant to our present problem of discrimination than *Deep Are the Roots* or *Lost Boundaries.* It preaches love, which is greater than tolerance, and if it also preaches rebellion, that too sometimes leads to good.

But a revival of the old play, interesting though it might prove, is not enough. Mrs. Stowe's powerful weapon was forged against slavery, and slavery is dead. The old evil is still with us, but in another form, a form that to many is not so obvious as slavery. New symbols are needed, a new weapon must be forged to slay our own monster of discrimination. The lesson of *Uncle Tom's Cabin* is that literary polish and dramatic skill are not essential. The ability to observe, to understand, and to imagine human beings born of observation and understanding, these apparently are the essential ingredients. These fired by a passion for justice once produced a novel and a play which woke the conscience of this nation. Conceivably, they could do it again.

COMMENTARIES

A MISERABLE MADNESS

> Stage-plays, also carried me away, full of images of my miseries, and of fuel to my fire. Why is it, that man desires to be made sad, beholding doleful and tragical things, which yet himself would by no means suffer? yet he desires as a spectator to feel sorrow at them, and this very sorrow is his pleasure. What is this but a miserable madness? for a man is the more affected with these actions, the less free he is from such affections. Howsoever, when he suffers in his own person, it uses to be styled misery: when he compassionates others, then it is mercy. But what sort of compassion is this for feigned and scenical passions? for the auditor is not called on to relieve, but only to grieve: and he applauds the actor of these fictions the more, the more he grieves. And if the calamities of those persons . . . be so acted, that the spectator is not moved to tears, he goes away disgusted and criticising; but if he be moved to passion, he stays intent, and weeps for joy.—Augustine, Bishop of Hippo, *Confessions,* Book III, [II], 2.

A RE-EXAMINATION OF STATE AND LOCAL ORATORY AS A FIELD FOR STUDY

Joseph F. O'Brien

UPON the completion and publication of *A History and Criticism of American Public Address* in 1943, a number of scholars in rhetorical criticism began to explore possible future areas of research. One of the areas looked upon with some favor was that of state and regional oratory. An article by Baird[1] directly on the subject was published in the *Quarterly Journal of Speech* for October of that year, and articles by Aly[2] and Dickey[3] bearing in part on the area appeared in the same issue. Since that time Aly and Dickey have maintained their concern with the speech-making of naturally circumscribed geographical areas,[4] and a limited number of studies in the field have also been conducted elsewhere. On the whole, however, interest in research in regional, state, and local oratory among our members has not notably increased during the years 1943-1950. Rather, the prevailing interest has been in the development of new methodologies for the study of oratory and in the emergence of contemporary address as a legitimate research field, as witness such articles as those of Crandell,[5] Thompson,[6] and Wrage.[7] Concern with the development of improved research techniques, or of research techniques with particular applications, is entirely praiseworthy; but on the other hand, it may well be that, in failing to give due consideration to the study of regional, state, and local oratory, the members of the speech profession are missing an important opportunity. The possibilities for such research in one state, Ohio, were well stated by Wiley in his recent article.[8] This paper will re-examine the region, state, and locality as possible fields of oratorical study, with particular reference to recent developments among historians and the general public.

The growth of interest in state and local history, both within the states and on a national scale, provides perhaps the chief reason for re-examining this field as well worthy of more intensive oratorical investigation. Aly was right when he said in 1943, "The state is the most obvious and in many ways the best

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[1] A. Craig Baird, "Opportunities for Research in State and Sectional Public Speaking," *QJS*, XXIX (1943), 304-308.

[2] Bower Aly, "The History of American Public Address as a Research Field," *QJS*, XXIX (1943), 308-314.

[3] Dallas C. Dickey, "What Directions Should Future Research in American Public Address Take?" *QJS*, XXIX (1943), 300-304.

[4] Consult Franklin H. Knower, "Graduate Theses—an Index of Graduate Work in the Field of Speech," *Speech Monographs*, XI (1944), XII (1945), XII:1 (1946), XIV (1947), XV:2 (1948), XVI:2 (1949), for theses conducted under their direction, by Aly at the University of Missouri and by Dickey at the University of Louisiana and University of Florida. See also Dickey's own study, *Seargent S. Prentiss: Whig Orator of the Old South*, 1945 (reviewed by Aly in *QJS*, XXXII (1946), 253-254, and Dickey's article, "Southern Oratory: A Field for Research," *QJS*, XXXIII (1947), 458-463.

[5] S. Judson Crandell, "The Beginnings of a Methodology for Social Control Studies in Public Address," *QJS*, XXXIII (1947), 36-39.

[6] Wayne N. Thompson, "Contemporary Public Address as a Research Area," *QJS*, XXXIII (1949), 274-283.

[7] Ernest J. Wrage, "Public Address: A Study in Social and Intellectual History," *QJS*, XXXIII (1947), 451-457.

[8] Earl W. Wiley, "State History and Rhetorical Research," *QJS*, XXXVI (1950), 514-519.

unit for attack. State pride enforces the attention of the citizens toward collecting and maintaining adequate records of the history of the state."[9]

In Pennsylvania alone there are now at least one hundred historical societies which hold regular meetings. Many of them maintain libraries and museums and issue bulletins or other publications. Quarterly periodicals are published by the three societies of more extended scope: *Pennsylvania History* by the Pennsylvania Historical Association; *Pennsylvania Magazine of History and Biography* by the Historical Society of Pennsylvania; and *Western Pennsylvania Historical Magazine* by the Historical Society of Western Pennsylvania. Aids available to the research worker from the Pennsylvania Historical and Museum Commission, Harrisburg, include: *Guide to Depositories of Manuscript Collections in Pennsylvania,* Bulletin No. 774 (1939); *Writings on Pennsylvania History: A Bibliography* (1946), compiled by Arthur C. Bining, Robert L. Brunhouse, and Norman B. Wilkinson; Sylvester K. Stevens and Donald H. Kent, *Conserving Pennsylvania's Historical Heritage* (1947); *Year Book of the Pennsylvania Federation of Historical Societies* (1947); *Guide to the Historical Markers of Pennsylvania* (1948); and Henry Howard Eddy, *Guide to the Published Archives of Pennsylvania* (1949).

The same widespread and active interest in state and local history is apparent in other states. The *Historical Societies in the United States and Canada Handbook* (1944) lists 867 state and sectional societies, as compared with 564 in 1936, a gain of 54 per cent. A perusal of successive issues of the current *History News,* the newsletter of the American Association for State and Local History, offers further convincing evidence. The Illinois State Historical Society is issuing a series of booklets describing its holdings, the most recent release covering items concerned with the Civil War. A calendar of its more than 2000 Thomas Jefferson items has recently been issued by the University of Virginia. The Vermont Development Commission publishes a popular quarterly magazine, *Vermont Life,* which has reached a circulation of 50,000. The Washington State Historical Society sponsored regional conferences on Northwest history in 1948 and 1949. The Siskiyou Historical Society of California devoted its 1948 yearbook to a history of the lumbering industry in the county. Two full color films, covering Wisconsin History from 1634 to 1948, have recently been released by the State Historical Society of Wisconsin. This society is also well-known for its *Wisconsin Magazine of History, Wisconsin Historical News,* and monthly newsletter. A recent publication of the State Historical Society of Indiana is *The Journals and Indian Paintings of George Winters.* In the December, 1949, issue of its bulletin, *Wi-iyohi,* the South Dakota Historical Society reports on the expedition it sponsored in 1949 to confirm the factual accuracy of pioneer writings by on-the-site studies. Since 1948, the New York State Historical Association has sponsored an annual two-weeks course on "American Culture," held at Cooperstown.

An unusual feature developed by the State Historical Society of Missouri is a series of weekly newspaper articles, entitled "This Week in Missouri History." Other publications of this society include the state historical magazine, *Missouri Historical Review, Ozark Folksongs* (four volumes, 1946-1950), and *Missouri Day by Day* (two volumes, 1943-1944).

[9] Aly, *op. cit.,* p. 309.

Along with the growth in interest in state and local history, and undoubtedly a primary cause of this growth in interest, has come a change in outlook upon the study and presentation of history. S. K. Stevens, President, American Association for State and Local History, puts the matter thus in *The County Officer* for April, 1950:

The old-style historical society was as different from the majority of the historical societies of today as the Conestoga wagon is from the modern motor truck. Provincialism and antiquarianism were formed to *glorify* state and local history and traditions with little regard to their relationship to the larger stream of history. What was perhaps worse, such societies were often organized only by certain "leading citizens," and their functions revolved about the perpetuation of the memories of their families. The common man was seldom welcomed to membership or to visit the musty halls which housed society collections. This is not to say that these societies did not perform a useful role. Their most important service undoubtedly was that of gathering many of the manuscripts, early newspapers, diaries, and other ephemeral sources which needed to be preserved to make possible a more intelligent writing of our history.

The nature and the extent of historical society enterprise has been as revolutionized in the last few decades as has the concept of the content of history itself. History has not only assumed new breadth and meaning, but it has become a living history brought into our every county and community. There are today something like a thousand state and local historical societies in the United States and Canada. Nobody knows just how many there are at the moment because new ones are springing up everywhere and just about over night. By far the larger number are the county historical type of organization, though there are an increasing number of town and city historical societies.

These societies are almost entirely the province of what might be termed the "amateur in history," as distinguished from the professors and educators who teach and write history. Society membership varies greatly and bears little relation to the size or importance of the area they serve. Some city historical societies have fewer members than county historical societies in the same state. One county historical society in Pennsylvania has a membership nearing a thousand, and there are several which exceed in membership the one statewide historical association. In Pennsylvania we estimate there are approximately fifty thousand persons who are members of some local historical society.

The county and local historical societies of the nation are growing not only in numbers but also in the breadth and the effectiveness of their work. Membership is now freely open to the average citizen. It is no longer necessary to be a descendant of a first family to qualify as an historical society associate. There is far less antiquarianism evident in their work. Many make effective use of the press and the radio to bring local history to the people in such a fashion as to arouse genuine interest. County-wide contests on local history reach the schools. Public meetings and lectures help extend the audience. Many provide a speakers bureau service for civic and service clubs. Once musty museum collections have been brought out, organized, labelled, and are now visited by hundreds of children from the local schools who thus get a glimpse of the costumes, utensils, household furnishings, and folk art of another day. This is a visual education service of the finest type and one very useful to the school people. A few societies have experimented with junior memberships to attract young people.

Generally speaking, the county and local historical society of today is making local history into a living history, close to the lives of the people of our American communities. Thus it is giving a genuine impetus to the fulfillment of the new interpretation of history as the story of the life of the people—everywhere. Once we accept this broader concept of history it is obvious that every community has a history, and a vital history. The very processes of the rise of our American democratic way of life are all illustrated in the story of our counties and other local units of government. How can we better strengthen our understanding and our appreciation of that democracy as it has come down to us today than through a knowledge of our local history?

Perhaps the most important force at present vitalizing the study of history in limited geographical areas is the American Association for the Study of State and Local History. This nationwide organization issues, among other publications, *American Heritage*, a handsome 80-page slick-paper quarterly, copiously illustrated with both standard and color

photographs. The aim of this publication, as stated by its editor, Earle Newton, in the Winter, 1950, issue, is to make the study of state and local history attractive to the general reader:

> The heritage of America is a rich, colorful and inspiring story, which commands a telling worthy of its drama. It is a story which has too often been gently dusted with the ashes of yesteryear, or embalmed within the musty covers of pedantic treatises—old and new. It deserves better of its narrators.
>
> This heritage, moreover, is not revealed solely in the words of its heroes, its statesmen, or even its historians as preserved in books—even though these are its principal annals. In testimony to the fact, *American Heritage* includes not only lively articles of authentic interpretation of the past, and a book review column which conversationally guides its readers to the ever increasing resources for study of American history in print, but also a multitude of other "paths into the past."
>
> An appropriate picture will often make clear what a thousand words cannot, and *American Heritage* combines words and pictures in a lively and intelligible partnership. Also, through a column on "Seeing and Hearing History," it introduces its readers to the multiplying materials in motion pictures, records, illustrations, exhibits and other audio-visual mediums. Our Antiquary reminds us of the abundant store of history in the antiques and other tangible remnants of the past handed down to the present. And our writers on folklore point out the rich resources for an understanding of the common man in his songs, his stories, and his folk art. These—and other—viewpoints represent the editors' understanding of the multiplicity of the paths into the past. . . .

While the focus of the present growth in interest in state and sectional history does appear to reside in the state and locality, a genuine concern with regional history is exemplified by such organizations as the Southern Historical Association and the Society for the Preservation of New England Antiquities. Two of the papers at the current meeting of the American Association for State and Local History are on "Salvaging the Past in the Pacific Northwest" and "Salvaging the Past in the Southwest."

The distinctive purpose of the present movement in state and sectional history may perhaps be summarized as the reconstruction of history for the average man as a means to the implementation of patriotism. The critical study by and for scholars still holds its place in the investigation of state and sectional history, but the motto of the national association, "State and Local History is Living History," does carry a strong implication for the reconstruction of history to stimulate and interest the ordinary citizen as well as the historian. Thus an important part of the work in state and sectional history aims for a presentation understandable by and appealing to the general reader or listener.

Of considerable relevance here is the comment of Bernard B. Perry, Director of Indiana University Press, on the problem met by university presses in the publication of writing by professors:

> A distinguished university press editor remarks, "Some scholars are gentlemen, a few are good judges of whiskey and practically all—barring a few rock-ribbed hermits—are authors." He might have added that authors are not necessarily writers, and, in fact, most scholars are very definitely *not* writers. Nothing daunted, the courageous university presses undertake the task of teaching professors to write. While this might seem like teaching a lion to roar, there is no similarity. Most scholars can write only for other scholars. In crusading to assist scholars to achieve good writing for the general reader, conscientious press directors and editors have developed the so-called "liaison books." These are semi-popular books which bridge the gap between the articulate scholar and the receptive, intelligent layman.[10]

It is also highly desirable to relate state and local history to current events. A further corollary is that pictorial and tangible representations are valued by

[10] Bernard B. Perry, "Scholarly Needn't Mean Dull," *New York Times Book Review*, September 24, 1950, pp. 4 ff.

the worker in state and local history. Portraits, both photographs and paintings, pictures of meaningful historical scenes, sculpture, and original or reconstructed physical remains associated with important events are all considered of significant value.

The advantages to those in the speech profession of sharing in the movement to give state and local history a systematic body of knowledge and to make this knowledge meaningful to the general populace are obviously great. With few exceptions, the worker in the field will find his colleagues in history delighted at his interest, pleased to confer with him on mutual problems, and glad to offer him a publication outlet in their magazines. The student of speechmaking will be stimulated by his association with friends in history as well as by the materials with which he works.

Studies in state and local history need not be limited to orators with limited interest or impact. The state and community supply focal points for the study of both local and larger issues. Dickey says:

> Great movements of history begin in obscure places and gather momentum only when leaders arise who can speak for the wants of the many. It may be given to one speaker to speak for a nation, to another for a region, and to a third for a small locality. The accident of time and place—not the greatness or wisdom of the speaker—may determine which role he shall play.[11]

Furthermore, although scholarship is important in state and local history, an important objective is also that of making their own history meaningful to the people. The reconstruction of the historical situation, with all its drama, is therefore of real importance. The national quarterly, *American Heritage*, features dramatic, colorful presentation. The worker in local and regional oratory will sometimes need to give a new focus to his research and writing. That well reconstructed crucial oratorical situations can contribute much to local and regional history, however, seems clear.

The study of state and local oratory can be assisted by a committee on state oratory sponsored by the state speech association. A committee on Pennsylvania oratory appointed in 1946 has held annual meetings since. Sessions combine planning and the hearing of substantive reports. Studies which have been reported upon or presented to the committee include analyses of the oratory of John Dickinson, Thaddeus Stevens, David Wilmot, Philander C. Knox, and Gifford Pinchot. A distinctive area of interest is the oratory of the Pennsylvania Germans at the versammlinge (folk-gathering). Radio scripts on the role of public speaking in the success of Asa Packer, industrialist of the Lehigh Valley, have been reported on. Radio scripts on the oratory of Andrew Gregg Curtin, Pennsylvania's Civil War governor, were presented at the 1950 meeting. Selections from important addresses by Pennsylvania orators are prepared each year for use in the declamation contests of the State Forensic League. Wire recordings of these declamations made by professional readers are available as models. A narrative reconstruction of Thaddeus Stevens' address of 1835 on the Free Schools Act was prepared, recorded, and broadcast over the radio. Eventually the committee plans to publish a volume of studies and dramatizations of the oratory of Pennsylvania. The purpose is to preserve and provide in readily available form materials which portray the role

[11] Dickey, "Future Research in American Public Address," *op. cit.*, p. 303.

of oratory in the history of the Commonwealth. Eventually the studies and dramatizations may find wide use in public presentation among the colleges, universities, and public schools of the state.

Either on their own initiative, or in cooperation with the state committee on oratory, departments of speech may also well assist in the investigation, criticism, and reconstruction of state and local oratory. Individual orators and movements may be taken up in seminars on oratory or made the bases for theses. Script writing on oratorical situations may well comprise a part of the work in radio, and when combined with work on the history of public address, may also be developed into graduate dissertations.

If the study and dramatization of state and local oratory can aid in the enhancement of the true patriotism of our people, such work will have done much. As Carl Sandburg has said: "For we know when a nation goes down and never comes back, when a society or a civilization perishes, one condition may always be found. They forgot where they came from. They forgot what brought them along." Without abandoning the best in scholarship, the critic of oratory and the historian join in the high privilege to keep our people alert to present danger and ready to defend their future.

COMMENTARIES

IGNORANCE AND INVENTION

This man that I had was a plain ignorant fellow, and therefore the more likely to tell truth: for your better bred sort of men are much more curious in their observation, 'tis true, and discover a great deal more, but then they gloss upon it, and to give the greater weight to what they deliver and allure your belief, they cannot forbear a little to alter the story; they never represent things to you simply as they are, but rather as they appeared to them, or as they would have them appear to you, and to gain the reputation of men of judgment, and the better to induce your faith, are willing to help out the business with something more than is really true, of their own invention. . . .—Michel Eyquem de Montaigne, *Essays,* Book I, Chapter XXX, "Of Cannibals."

EXTEMPORE ACTION

. . . For Themistocles was a man whose natural force was unmistakable; this was the quality for which he was distinguished above all other men; from his own native acuteness, and without any study either before or at the time, he was the ablest judge of the course to be pursued in a sudden emergency, and could best divine what was likely to happen in the remotest future. Whatever he had in hand he had the power of explaining to others, and even when he had no experience he was quite competent to form a sufficient judgment; no one could foresee with equal clearness the good or evil event which was hidden in the future. In a word, Themistocles, by natural power of mind and with the least preparation, was of all men the best able to extemporize the right thing to be done. . . .—Thucydides, *History of the Peloponnesian War,* Book I, Chapter V.

THE FORUM

REPORT TO THE READERS

With this issue, the *Quarterly Journal of Speech* comes under the editorship of a new staff that stands in need of the good wishes of all members of the Speech Association of America. To maintain the high standards of style and scholarship set by previous editors will not be easy. To maintain any standards at all may be difficult in the troubled triennium that lies ahead. But to their mutual obligation the members of the new staff bring a resolution to do as well as possible every task that comes to hand.

To aid in our present labors and to safeguard us in any future crisis, we have made some changes in the organization of the staff. In need of counsel grounded in past experience, we have asked each of the recent editors to serve as adviser, and we are pleased that Professors Brigance, Gray, Wallace, and Wise have accepted the invitation. In need of cooperation with certain other journals we have asked their editors to serve as consultants to the *Quarterly Journal of Speech*, and we are happy to name as consulting editors Lionel G. Crocker, editor of *The Central States Speech Journal;* Grant Fairbanks, editor of *The Journal of Speech and Hearing Disorders;* W. Cabell Greet, editor of *American Speech;* Barnard Hewitt, editor of the *Educational Theatre Journal;* Evelyn Konigsberg, editor of the *Publications of the Speech Association of the Eastern States;* W. B. McCoard, editor of *Western Speech;* Howard W. Townsend, editor of *The Southern Speech Journal;* and Franklin H. Knower, editor of *Speech Monographs.*

We believe that the appointment of the editors of other publications as consultants to *QJS* will at the very least promote acquaintance; and it may effect a helpful collaboration among journals with distinct though kindred problems and interests.

We have established a single associate editorship and have invited Professor Donald C. Bryant of Washington University, St. Louis, to hold the position and to share with the editor responsibility for plans and policy. Professor Bryant's interest in the *Quarterly Journal of Speech* has been amply demonstrated during the past decade. We anticipate profiting both from his critical abilities and from his experience in editing.

We have reorganized the editorial board and created a number of new departments. The responsibility for each department is placed with a single assistant editor rather than with a committee as heretofore. The new system will tend, we hope, both to expedite the reading of manuscripts and to facilitate communication within the staff. Increasing the number of departments enables us to recognize developing interests within the Association. We shall obviously need to guard against duplication of effort, but with reasonably good management, the new departmentalization should work to advantage. The editor is gratified to report that each of the major departments has in charge as assistant editor the person who was first choice for the post. The willingness of our assistant editors to accept the proffered invitation is a tribute both to their professional loyalty and to the standing which *QJS* has maintained under previous editors.

In addition to the departments, *QJS* includes a number of sections to which we have added one entitled "Commentaries" and another entitled "Conventions and Conferences." We have also formalized Professor Temple's column on equipment which has appeared in recent issues of *QJS*.

Through the helpfulness of the Speech Association of America and the generous assistance of the University of Missouri, *QJS* has been able to appoint a qualified editorial secretary. Kathryne W. (Mrs. David C.) Ralph has been appointed to this position. Through the timely help of Advisory Editor Brigance, we have obtained the services of Mrs. Annie C. Leavenworth of Crawfordsville, Indiana, as proofreader. Mrs. Leavenworth will be charged with the reading of the galley proofs of each issue against the style sheet and also against consistency and common sense. Only a rash editor would make promises of excellence in proofreading, but we shall do what we can to keep *QJS* free from egregious errors.

In a meeting of the staff held in New York on December 29, 1950, we agreed unanimously to adopt for the *Quarterly Journal of Speech* the unified style sheet sponsored by the Modern Language Association and now accepted by forty-two journals of the learned societies, including the *American Historical Review*, *Modern Philology*, *The Journal of the History of Ideas*, and *Studies in Linguistics*. The advantages to be gained from cooperative action with other groups are obvious; and we believe the style sheet is useful, reasonable, and meritorious in its own right. Although the style sheet will not be published until April, 1951, its recommendations have been followed in this issue of *QJS*.

We have adopted the policy of giving each contributor twenty-five copies of his own article free of charge. Owing to budget limitations, we cannot make this provision on a grand scale: the contributors' copies will be tear-sheets stapled in the editor's office rather than saddle-stitched reprints with cover as supplied by the publisher. Even so, we believe many contributors will appreciate receiving them, and those who prefer more formal reprints can still purchase them from the press.

We realize that the *Quarterly Journal of Speech* is the organ of the Speech Association of America and that every member of the Association has an interest in the publication. We ask in turn that the members of the Association fulfill their obligation to their own journal not only as readers but as contributors. Members of the Association can aid the staff in any or all of the following ways:

1. Submit to the editor or the appropriate member of the editorial board any manuscript that should be considered for publication. We shall be grateful for an opportunity to examine any article submitted.

2. Call to the attention of the editor or members of the staff any likely article you chance to see in preparation or any promising paper you hear read at any of the conventions. Every paper submitted will receive thoughtful attention.

3. Send to Janet Bolton, editor of "News and Notes," at Syracuse University, Syracuse, New York, timely information of special interest to members of the Speech Association of America. Since the state and regional journals are doubtless better prepared than the *Quarterly Journal of Speech* to report local or regional happenings, *News and Notes* will stress events of more than local importance and of more than momentary interest.

4. Suggest to Earnest Brandenburg,

editor of "New Books in Review," at Washington University, St. Louis, Missouri, any book which in your judgment should be reviewed in the columns of *QJS*. Professor Brandenburg will be pleased to have you suggest a reviewer if you care to do so.

5. Recommend to Laura Crowell, editor of "In the Periodicals," Department of Speech, University of Washington, Seattle, Washington, the inclusion of an item concerning any article that should be noted.

6. Send to Henry L. Mueller, editor of "Commentaries," Department of Speech, University of Illinois, Urbana, Illinois, a citation to some of your favorite paragraphs from the ancients or the moderns; or send a statement of three or four hundred words which might come under the heading of "Shop Talk" as defined by Alan Monroe in the *Quarterly Journal of Speech* for December, 1950, pp. 538-539. Professor Mueller will be glad to receive and edit your suggestions for *Commentaries*.

We hope to deserve well of our readers and to merit their help. Every member of the Speech Association of America is cordially invited to write the editor friendly—or even unfriendly—letters of comment and criticism.

B. A.

AMERICAN FORENSIC ASSOCIATION AIMS AND OBJECTIVES

An Open Letter to Debate Coaches Everywhere:

The American Forensic Association is an organization which brings together more directly and completely those directly associated with Forensics.

The prime movers, meeting at the Chicago Convention December 27-20, 1949, to set up the organization, outlined these basic objectives:

1. To solve more efficiently our mutual problems, and thereby

2. To improve our professional standards and practices, and thereby

3. To develop among the educational administrators a more general and a more adequate recognition of the work of the teacher who directs debate and other speech activities, and at the same time

4. To achieve everywhere a wider and deeper appreciation of the contribution of debate and forensic activities to the college community, to the nation, and to the cause of democracy.

These basic aims applied to our current situation create these immediate objectives:

1. Action in the direction of combating the recent attacks on extracurricular speech activities by

   a. conducting an internal housecleaning to remove justifiable causes of criticism, and

   b. developing a public relations program for forensics to counteract unjustified criticism.

2. Action in the direction of developing unified standards for judging forensics.

3. Action in the direction of coordinating tournament activity on both the national and local levels.

How long these will remain objectives and how soon they will become accomplished facts now depends on only one thing, i.e., how soon the American Forensic Association becomes large enough and therefore representative enough to proceed. And that, of course, depends in turn on how soon you as a debate coach join up with your fellows in the American Forensic Association to help do the job.

Sincerely,

HUGO E. HELLMAN, *President*
American Forensic Association
Marquette University

RESEARCH IN THE HISTORY OF AMERICAN PUBLIC ADDRESS

The second annual survey of research in progress in the history of American public address has just been completed. Copies of the report have been distributed to directors of research in institutions offering graduate work in speech. Other members of the Association wishing to receive copies should address their requests to the undersigned.

The Committee on the History of American Public Address,
J. JEFFERY AUER, *Chairman,*
Oberlin College

AN AGREEMENT ON PRINTING STYLE

Articles dealing with lost or impaired hearing show great inconsistency in regard to the style of printing certain words which occur frequently. Some of these words are *lipreading (lip reading; lip-reading), speechreading (speech reading; speech-reading), preschool (pre-school), day school (day-school), hard of hearing (hard-of-hearing), and hearing aid (hearing-aid).*

In an effort to standardize printing style in this field, the undersigned editors have agreed to adopt the following forms for use in their publications:

lipreading	hard of hearing
speechreading	day school
preschool	hearing aid

This statement is released for simultaneous issuance in all publications that may be interested.

BOWER ALY
Quarterly Journal of Speech
W. W. BAUER, M.D.
Today's Health
GEORGE M. COATES, M.D.
Archives of Otolaryngology
POWRIE V. DOCTOR
American Annals of the Deaf
RUTH A. ECKHART
Journal of Rehabilitation
GRANT FAIRBANKS
Journal of Speech and Hearing Disorders
L. M. GODARD
The Hearing Eye
THOMAS D. HOUCHIN
The Lipreader
MILTON M. IDZAL
National Hearing Aid Journal
FRANCIS E. LORD
Journal of Exceptional Children
SALVATORE DI MICHAEL
Rehabilitation Abstracts
WILLIAM R. PARKER
Modern Language Association of America
ALFRED C. SCHWAB, JR.
The Hearing Aid Industry
HELEN SCRIVER
Hearing News
AUSTIN SMITH, M.D.
Journal, American Medical Association
JOSEPHINE B. TIMBERLAKE
Volta Review
THEODORE E. WALSH, M.D.
The Laryngoscope

(Preprinted from the Volta Review, February, 1951).

NEW BOOKS IN REVIEW

EARNEST BRANDENBURG, *Editor*

WHAT WE EXPECT OF A BOOK REVIEW

FROM AN AUTHOR'S POINT OF VIEW

A. Craig Baird
State University of Iowa

J. E. Spingarn, in illustration of the attitude of creative writers toward any kind of criticism, quotes young Goethe as declaring, "Kill the dog, he is a reviewer." Teachers and research students who publish texts, brochures, or dissertations have certainly a less violent reaction to their critics. Academic authors, on the contrary, free as they are from the rarified atmosphere of original literary geniuses, unite with their reviewers in the common enterprise of furthering scholarship and productive education. All that writers and their critics expect is a balanced appraisal, and, if the document warrants it, some tempered acclaim. Below I summarize a few obvious principles that certain authors (professors and their fellow academicians) assume should govern these professional pronouncements on their work.

1. Authors request that their new work be not ignored or dismissed with a sentence. A given volume that bears the imprint of an established publisher is usually the aftermath of the author's prolonged and rigorous struggling with manuscripts and proof sheets. The composer assumes, rightly or wrongly, that the results of such travail deserve more than casual recognition from the book corner. To single out the worthwhile in a long row of new books requires, I

FROM A READER'S POINT OF VIEW

Gladys L. Borchers
University of Wisconsin

Three hundred million dollars was spent for books in 1945 and half a *billion* books were produced. Without question these numbers would be much larger for 1950 and still larger for 1951. The committee responsible for these statistics carried on an investigation in order to make recommendations to libraries all over the world. Some of these books were on speech and some were reviewed in the pages of the *QJS*. A recent issue (October, 1950) carried an evaluation of more than one hundred books: seventy-seven in a general survey of texts for beginning courses and thirty-seven in individual critiques.

The problem of book reviewing for the subscribers of our official publication has grown in complexity with the increase in membership of the National Speech Association from fifteen to six thousand and with ever greater diversity of individual interests. We have come from an era of speech teachers of correction, drama, interpretation, and rhetoric to a day of specialists in acoustics, stuttering, aphasia, hearing, scene design, play writing, play production, stage lighting, stage make-up, interpretation, remedial reading, voice production, physiology, psychology, rhetoric, public speaking, persuasion, discussion, debate, etc., etc. More and more books are now written by and for experts and

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admit, judicial maturity. Nevertheless every author hopes that his product will survive such discriminating selection.

2. Authors, although welcoming even a summary paragraph, hope for scholarly analysis rather than brief notice. We recognize, however, that some of our professional journals have no space for extended critical reports. Busy clients, therefore, are well satisfied to have lists with terse summaries of recent releases.

3. The ideal critic of learned materials should obviously have professional competency in the field under review. Judgment should be pronounced by peers. Contributions in phonetics, discussion, rhetoric, play direction, or educational procedures should each be appraised by a critic at home in the special area. The weight of his paragraphs is allegedly in proportion to his hard-earned authority. The author who writes about some phase of rhetoric, for example, finds solid satisfaction in the comments of a fellow rhetorician—whatever may be the turn of the article. Some beginner critics, without the prestige (and sometimes the stuffiness) of certain authorities, are no doubt qualified for their task. They at least may bring a fresh approach. I suspect, however, that most authors hope for the attention in print of recognized specialists.

4. The ideal critic of academic writings should be free, however, from professional biases. Even as he writes without dilettantism, so is his script devoid of authoritarianism. His distinctive view of traditional rhetoric or of semantics, for example, need not color his report. A serenity and balance pervades his treatment. I am not here assuming that he abandon his clearly recognized standards of taste or principles of evaluation. But his theories and hypotheses

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the task of getting the right material to the right person is involved. The book review section of our professional journal is the greatest single help and most of us peruse it hungrily but hurriedly.

What is it we hope to find there? What is the best book review for the busy reader?

Those of us who have followed the speech quarterly from the very early issues to the present can cite numerous examples of satisfying reviews of books, appearing to have certain common characteristics which may serve as guides for future critics. Briefly, a good review is one prepared by an expert in the particular field; it contains essential specific information; it evaluates the author with his book; it classifies and summarizes the book; it places it in its proper frame of reference; and it presents an accurate, trustworthy, critical evaluation in acceptable style.

First, and above everything else, it is evident that the best reviewers of the past have been selected because their abilities, experiences, and training have prepared them to interpret and to criticize all parts of the particular publications assigned to them. They have not aimed at uniformity; they have not followed a pattern laid down by those who had reviewed before them. Each has attempted that peculiar contribution which he alone could make, revealing the unique quality which belonged to him exclusively because he was who he was.

Even such routine information as that concerning the title, the publisher, the size, and cost of a book has shown the standards and individuality of the reviewer and has been worth more to the reader because of that. Facts about the quality of paper, the printing, the binding, the illustrations, the nature and lo-

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need not become a rigid reference point for acceptance or rejection of the entire document. By checking violent projection of his own fixed convictions he will guard against unwitting distortion of the thinking processes and details before him. Rather he will be able to state with revealing clearness the author's case. This ideal critic, moreover, may even unobtrusively testify contrary to his own intellectual leanings. So will he mark himself as possessing genuine intellectual breadth, the first sign of a critic of high competency.

5. The highly qualified critic will also appreciate what the author is attempting to do. He (the critic) will enter fully into the philosophy, purposes, and methods of the author. The questions the reviewer asks are: What is this writer of texts or other treatises attempting to do? And how far has he realized his goal? What are his assumptions or hypotheses? What are the limitations of his experimental techniques? Or of the research studies that he cites? What definitional qualifications does he make or imply? What principles underlie his inferences and larger conclusions? What stylistic forms does he adapt in view of his selected reading audience? Even as in the field of poetry, drama, or other art, the constructive critic must sometimes make sweeping allowances for his own orthodox philosophy and methodologies, so in dealing with scientific or pedagogical writing he has an equal obligation to enter intelligently into the framework of thinking and method of any work he proposes to diagnose. Such temporary identification of author and reviewer makes for a more promising estimate. The critic's adoption of such frame of reference does not imply that he is to join the group who are merely "appreciation of footnotes, indexes, tables of content, chapter headings, and bibliographies, have been more valuable because they have been passed on by an expert.

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The question of the authority of the author has always been emphasized. These reviewers have told readers frankly how much faith they should have in what a given author has said and whether he has been especially qualified to speak on his selected subject. In the model reviews the author has been judged as a part of his book.

The superior reviews have included an overview, a summary of what the publication has been about. They have been sufficiently brief, but they have made clear the author's intention. The books have been classified as to type and the busy reader has known whether they were intended for him; whether they were related to his interests and needs, and whether they could be used as texts, references, or recreational reading.

Never have these books been considered in isolation. They have been placed in a framework of relevant literature. Each has been adjudged according to its material, its originality, and the merit of its contribution. The reviewer has been the go-between. He has given the work a place in a pattern; with understanding and appreciation he has made the reader see the book in the proper relationship with other books of its kind.

The majority of the readers of the *QJS* are teachers or prospective teachers of some phase of speech. In this capacity they have accepted, rejected, or are appraising certain fundamental principles concerning speech training at various levels. Writings related to these principles are their concern, and success-

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tive." It does mean that he should be able to state the author's case almost as well as the author himself may be able to do.

6. Accompanying such adaptation, the ideal critic in his report will include a précis of the work. Such brief abstract should be more than a perfunctory enumeration of chapters or divisions. It should make clear the author's thesis, principles of selection of materials, order of development and proportion or balance in the treatment of each division. In such description of the heart of the document, the art of criticism may be at its best. Not only the readers, but the author too, will find much satisfaction in the clarity and insight with which his materials have been restated.

7. The ideal critic will note whether the author has contributed anything to knowledge, or has given further insight into established ideas. No critic expects a writer to chart new seas or reveal revolutionary principles. The author, nevertheless, must not be guilty of merely producing "one more book." His findings or chapters must add more than trivia. His three-act play (or three one-acters) must have individuality of characterization, slight differences in theme, or motivation, that justifies important notice. A new textbook should do more than duplicate in content, illustration, principles and style, the scores of similar books. In such service of estimating the new book, the critic can constructively mark out those general aspects or details by which the work does justify its existence. At every step in such evaluation, however, the purposes of the author must not be ignored. If he has neglected certain previous studies, his reasons for the omissions must be understood. The writer (I refer here to the academic one) has often an impulse to

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ful reviewers of the past have interpreted the new books in the light of vital basic assumptions. They have made use of the point of view that professional speech literature is related to fundamental truths such as: speech training should begin as early as possible; more effective talk results from a balance between concentrated attention to habit change with practice in meaningful situations; the student with average ability, as well as the handicapped and gifted, should receive adequate training; writing and speaking should be taught separately or writing and speaking should be taught together; a variety of speech experiences under faculty direction is superior to concentrated attention to speech skills *per se;* learning to "express yourself" is not necessarily learning to speak; practice may make speech more effective and practice may make speech more ineffective; an understanding of the physical speech mechanism is an aid or a handicap to speech improvement; favorable criticism is more or less helpful than unfavorable criticism; form should be emphasized over content or content over form; speech elements should be singled out for improvement or speech should be improved always as a single unified process; all speech evaluation should be considered in terms of audience response; breathing can or cannot be changed for speech; effective speech training is based on an understanding of psychological principles; and adaptability is the only constant in audience control. In the past thirty-five years researchers in speech have been numerous and the findings have been used by reviewers to interpret the philosophy and usefulness of a book.

Frequently the book has been placed against a background broader than the

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boldness of thinking and expression that is usually restrained in the interest of scientific balance. His acknowledgment of debt to predecessors may in itself give a clue to originality that may not on superficial examination be apparent.

8. The ideal critic uses the comparative method of analysis. He views any extended study in the light of the context. He cites parallel works. His extensive background enriches his description and evaluation. If, for example, he is reviewing a volume on *The Public Speaking* [*Career*] *of Gladstone in the Midlothian Campaign* (to my understanding no such volume exists), he illuminates his analysis with knowledge of Bright, Cobden, Disraeli and other Victorians; with understanding of the speaking of their predecessors back to Burke and Lord Chatham; with full understanding of the contemporary economic, literary, social, political, and philosophical forces at work. He is familiar with the techniques of voice and oral communication, and with the classical divisions and other accessories of rhetoric. But he is also a writer broadly developed in general education. His specialization is enforced by ability to open vistas and indicate the full implications of the document before him. Such criticism is thus genuinely creative.

In conclusion, authorship in rhetoric, phonetics, dramatic art, fundamentals of speech, speech pedagogy, interpretative reading, speech correction, and other divisions of speech will profit by exacting standards of criticism. Perhaps the art of reviewing for speech journals has not kept pace with creative production. Such judges of published materials will be free from the captious mood of many literary reviewers. If the critic of volumes related to speech interests is sympathetic to the purposes

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foregoing, a background of education in general, because speech is a part of every educational program. In the elementary school, in the high school, and in the college, we integrate subjects in numerous and varied organizations and under widely differing philosophies. This points to the necessity of discovering the author's attitude toward leaders, trends, research, philosophies, and problems in general education. Good reviewers from 1915 to 1950 have shown a penetrating and discriminating understanding of what has happened and is happening in the administration of schools all over the world. Such names as Parker, Hall, Freud, Thorndike, Watson, Dewey, Kilpatrick, Hutchins, can be found in the reviews without exhaustive search. Established laws of learning have not been ignored. The importance of consideration for individual differences has been recognized. Findings from research on direct and indirect learnings have been applied in detail. A thorough knowledge of standard tests and scales measuring native capacities and achievements has been a part of the equipment of the successful reviewers. They have understood the problem versus subject matter approach in teaching. They have been familiar with the schools' adjustment to the needs of the community, the state, the nation, and the world. They have seen the significance of the junior high school and the junior college in curriculum reorganization. They have related new material to the problem of educational rights of minority groups. They have recognized the issue of religion in education. They have noted the philosophy of the great books movement when it has been relevant. The American problem of language mastery has been related to speech publications. Briefly they have been fa-

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and methods of the authors, if such critic is discerning, discriminating, mature in his approach, if he is both specialized and broadly educated, his comments will not only place the book properly in the stream of such literature, but he will become genuinely creative. Both authors and readers will hail him, and the world of learning will have more confidence in the academic discipline that produced him.

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miliar with the whole experimental movement and emerging science of education and they have placed the books they have reviewed in this setting.

Throughout these reviews there has been evaluation. The critic has judged whether the author has failed or succeeded in accomplishing his purpose, whether the book would die or survive. Weak and strong points have been singled out for attention. Well-selected quotations have helped to reveal essential qualities.

Reviews with the foregoing characteristics requires more than a reading of the publisher's advertising or the book jacket blurb. They require scholarship and labor, but the *Quarterly Journal of Speech* has carried a gratifying number of them.

THE ART OF TEACHING. By Gilbert Highet. New York: Alfred A. Knopf, 1950; pp. xviii+291+vii. $3.50.

Teaching is an art; it is not a science, on the one hand, or is it, on the other, a knack. Because it is an art and not a knack, its methods may be analyzed profitably, may be organized under valid general heads, and may be described for greater understanding and appreciation and for better practice. Because it is an art rather than a science, these methods, on the other hand, cannot be reduced to a system of laws independent of human beings, for in art, as in all human affairs, the whole is always greater than (or at least different from) the sum of the determinable parts. As an art, furthermore, rather than a science, teaching is to be studied in the persons and the practices of teachers. These, as I read it, are the assumptions underlying Professor Highet's extended essay on the art which he practices. He is a Scot, educated at Glasgow and Oxford, who is Professor of Greek and Latin at Columbia University and the author of *The Classical Tradition*, a notable study of the influence of Greek and Roman antiquity upon literature and art in western Europe and America to the present time.

Frankly foregoing any explicit consideration of what ought to be taught, at least so far as the subject-matter of courses and curricula is concerned, the author centers attention upon how teaching should be done. His two main headings are (1) the qualities and abilities of a good teacher, and (2) the teacher's methods. Each of these, of course, because teaching is an art, is inextricably involved in the other, but the distinction serves well enough for promoting useful analysis and is in the tradition of the Roman critical distinction of *poeta, poesis, poema,* because in teaching method probably comprises both *poesis* and *poema.* The two analytical divisions give force to the remaining portions of the book, Great Teachers and Their Pupils, and Teaching in Everyday Life; and these last sections illustrate, amplify, and in part interpret the first two.

The good teacher knows his subject and as much as possible besides. He has an accurate and retentive memory. The person who knows only his subject, or worse, only that portion of it which he must teach from day to day, is no teacher at all. The human mind is infinitely capacious. Hence there can be no excuse for not knowing vastly more, in breadth and depth, than you have to teach. Someone, sometime,

will want more, and his teacher must be ready to give it to him. On this score, the main fault of teachers is that they drift too much. They plan well enough day by day, but badly or not at all for the whole course, or for the whole education of themselves and their pupils. A teacher must plan a career of study and teaching worth developing, and then develop it. Next to knowledge, perhaps, is enthusiasm. The teacher must not only know his subject but like his subject. It is doubtful that the first can come really without the second. Like the clergyman's, the teacher's strongest rhetorical instrument is the *ethical*.

The good teacher knows and likes his pupils. He has great will-power, but fundamental kindness. He knows youth and the young and likes them. He must belong to the world of the young and of the adult, and must bring the two together. Fundamental grasp of humor as a great binding force among men of all ages will be at once a quality of a good teacher and the basis of much of his teaching. The real job for which teachers are trained and paid is to help pupils to learn. The young must be taught to work, to respect authority, and to sustain concentration. To this effort they must be led, must be persuaded. It should not be necessary to force them to learn. Some situations, of course, are strictly "impossible" as far as the efforts of the teacher are concerned. They are the responsibility of the police or of society as a whole. (One of Professor Highet's interesting digressions concerns the "impossible" youth in bad districts.) The good teacher will know his students as individuals, with names, but he will understand them as types and treat them as types, though not openly and professedly. Nevertheless, he will beware—and covet—the eccentric.

Professor Highet's requirements for the ideal teacher are neither novel nor radical—the reverse rather. So the bare bones of his description of the teacher's methods are conventional enough. The teacher must prepare well, he must communicate well, and he must fix the impression before leaving off. Preparation involves initial fullness and soundness of knowledge, careful, functional organization, and then constant renewal of both—keeping up in his field and integrating the new into the old. Preparation and planning, in little and in large, assume heroic proportions in Professor Highet's exhortation, from the single recitation or lecture to the whole life, though he recognizes that the *appearance* of improvisation is often desirable.

Communication is accomplished through lecture, tutoring (the Socratic method), and recitation. Of these the tutorial is the most difficult, least common, and best way to teach. Lecturing, at least in higher education, is the most pervasive method, and the most in need of repair. Fixing the impression comes through repetition, reiteration, summary, review, and examination. The section on examinations should give perspective to both the enthusiasts for objective tests and their critics.

Dominating the whole book is the idea that teaching is primarily rhetorical, it is persuasion. "Scholarship must be accurate, whether it is interesting or not. But teaching must be interesting, even if it is not one hundred per cent accurate." The sections on lecturing and on fixing the impression, for example, are syntheses from the most solid and sensible precepts and examples which might make up a short textbook on speechmaking, from preparation through organization and style to delivery. The methods of the great teachers—of Socrates, Plato, Aristotle, Jesus, the Renaissance schoolmasters, and the Jesuits—were the methods of the most inspired rhetoric. When teachers failed, it was because of demonstrable faults of rhetorical method, or of irremediable outside elements in the persuasive situation. In this connection the author lets himself go in a disproportionate but interesting digression on the father-son psychosis as an explanation of why great teachers (like Jesus) have had vicious pupils (like Judas).

As good sense seems commonplace to the sensible, so must the main tenets of this book appear to those who regard seriously and critically their business of teaching. Nevertheless, Professor Highet informs and enlivens his unexceptionable commonplaces with clear, forceful, and abundant examples throughout, and good writing most of the time. Teaching is teachers and students and the experience of learning, and the book is full of all three. The teachers and experiences are mostly in the languages and literatures, to be sure, and they are usually classical, neo-classical, or British. Other subjects, and American teachers, appear often enough, however, to show that Professor Highet sees beyond his Scottish classical education, though firmly planted in it.

To this reader, the book seems real and relevant almost all the time, in spite of such further digressions as the one on the teaching power of the tradition of an old and great school. It is free of jargon, unless it be the comfortable jargon of liberal education. It is free of neo-scientific theorizing, except for a

devout genuflection or two towards the physical evidences of personality or the great future of psychology. It can be argued with, doubted, and denied; but page by page it can be taken in by most of us. It can be understood and tested, with profit, pleasure—and perhaps occasional embarrassment.

If we always need the analyses of poetry by poets, of music and painting by their practitioners, of public speaking by great orators, even more, perhaps, do we need to supplement the output of educational specialists with essays by teachers whose professional preoccupations are not primarily with pedagogy. *The Art of Teaching* by Gilbert Highet is one of these. Jacques Barzun's *Teacher in America* is broader in scope and distinctly smarter and more scandalous; Bliss Perry and Mary Ellen Chase look back over longer, mellower, more distinguished careers; Hoyt Hudson, in *Educating Liberally*, penetrates deeper and thinks more profoundly. Highet, nevertheless, is an honorable successor to Montaigne and Quintilian, though he does not mention the Roman rhetorician among the great teachers of antiquity.

DONALD C. BRYANT
Washington University

BIBLIOGRAPHY OF SPEECH EDUCATION —SUPPLEMENT: 1939-1948. Compiled by Lester Thonssen, Mary Margaret Robb, and Dorothea Thonssen. New York: The H. W. Wilson Co., 1950; pp. 393. $7.50.

As its title states, this is a supplement to the *Bibliography of Speech Education* compiled by Thonssen and Fatherson and issued by the same publishers in 1939. Its general, and very handsome, format and binding and its plan of organization are uniform with the earlier volume. It differs chiefly in containing only half as many pages and in covering only the ten year period from 1939 through 1948. (Incidentally, it is somewhat startling to reflect that half as much has been written in English on speech, drama, and related fields in this ten-year period as in the two thousand years indexed in the first volume!)

No detailed description of the nature, organization, and scope of the *Supplement* should be necessary, therefore, in view of its close similarity to the older work. It is safe to assume that most experienced teachers and serious students of speech have found the *Bibliography* at least as indispensable as Knower's "Indexes" in *Speech Monographs* and his *Table of Contents of the Quarterly Journal of Speech and Speech Monographs* and, almost, as the *Directory of the SAA* and *QJS* and *SM*, and are familiar with its character and apparatus.

For the novice teacher and scholar who may not be well acquainted with the *Bibliography*, it is sufficient to say that it lists only works in English, that the compilers wish it understood that they do not pretend that the entries are exhaustive or that it is an adequate index for those engaged in "technical research," have attempted especially to include all books and articles and many unpublished theses on speech by persons in that field, and have aimed to provide a useful index for the teacher and average student of speech and related fields. Each volume consists of (1) a detailed "Table of Contents," (2) the entries classified under its topics and grouped, in each subdivision, under "Books etc." and "Periodicals," (3) a brief "Subject Index," and (4) a complete "Author Index." For further details of organization and scope, such readers are referred to the prefaces of the two volumes and to the review of the *Bibliography* in the *Quarterly Journal of Speech* 26:322-323, 1940; and they are further urged to test the accuracy, thoroughness, and the general usefulness of the two by making pin-point bibliographical investigations.

A few differences, besides those mentioned, are obvious. "The Table of Contents" occupies three full pages in the *Supplement* and only a scant two in the larger *Bibliography*. This has resulted from changes in format and typography as well as from an increase in sub-divisions. "Radio and Television" has replaced "Speech Science" among the seven general headings. "Elocutionary Manuals" has been dropped from the "Interpretation" heading (no one apparently cared or dared to write such a manual in 1939-48) and "Bibliographies" has been added in the *Supplement* as a sub-division of "Speech-Pedagogy"; "Pamphlets" and "Monographs" have disappeared from the descriptions of types of materials and "Theses" frequently substituted for them.

Besides such slight editorial changes as these, other more important differences seem evident: entries appear to be more exhaustive, the selection of theses more thorough and judicious, and there seems to be more material of value to the advanced scholar in the current issue.

Speaking only as a user of bibliographies, and, perforce, not as a bibliographer or one acquainted with the principles or problems of compiling and publishing such works, the reviewer may be pardoned a few light-hearted and minor doubts and questions. First, why "Speech Education" in the title? Why not "Speech"? Next,

and far more important, why not a real "Subject Index"—one similar to those in Knower's "Indexes" and *Table of Contents*? The short and general ones provided in these volumes are little more serviceable than the "Tables of Contents" and the lack of them is a serious handicap especially to one who is new in our field. The addition of "Bibliographies" is a welcome innovation; one hopes that it will be a main heading in the next issue and will be more exhaustive. But should not "bib." be included in all entries, throughout the volume, of sources which contain sound and useful bibliographies?

Finally, and with much diffidence, this reviewer questions the inclusion of a considerable number of titles of articles—and books—which seem to him of very dubious quality, ephemeral, not worth even the little space their titles occupy. The presence of these sources, even in a work not primarily intended, as the compilers so modestly claim, for advanced scholars, seems to serve no good purposes.

The defects of this *Supplement*, as of the earlier *Bibliography*, are debatable indeed. The great merits of the work are indisputable. When we consider its inclusiveness, the extraordinary degree of accuracy and standardization achieved, the fact that no periodical index or other bibliographical work indexes more than a small fraction of the sources here covered, and that many other fields of study have nothing to compare to this resource—we begin to have a fair estimate of the debt we owe to the compilers and the publishers of this work. We can only hope that such *Supplements*, improved over previous issues as is this, will continue indefinitely.

RUSSELL H. WAGNER
University of Virginia

COMMUNICATION IN GENERAL EDUCATION. Edited by Earl James McGrath. Dubuque, Iowa: Wm. C. Brown Company, 1949; pp. vii+244.

Commissioner McGrath introduces his paperbound volume by stating that his purpose is "to bring together various points of view concerning the teaching of communication and descriptions of courses based on these views." His expressed hope is that the articles may be helpful to those considering changes in their basic courses in language skills. Despite this apparent neutrality with respect to the selection of content, McGrath goes on to express his belief in the communication course based on general education principles. He notes the following characteristics of such courses: inclusion of training in listening, reading, speaking, writing, and seeing; emphasis on knowledge about and skill in the communication arts and critical thinking; functional methods and activities; integration of knowledge and skill; and the study of semantics.

In three of the eighteen articles in the book the point-of-view is expressed that the study of semantics is the heart of the communications course. Grey states that the study of symbols and the symbolic process is fundamental, but he asserts that the semanticists are universally fuzzy as to the nature of the symbolic process. Speaking for the semanticists are Hayakawa and Shoemaker; Shoemaker includes a succinct and lucid description of the symbolic process. The three articles are in some degree obscure and might, at first reading, be anything but helpful to those considering changes in their courses.

Communications courses at five colleges are described. Apparently semantics is the heart of the course at Drake University and the University of Minnesota arts college. All of the courses appear to be skills-centered and comprehensive, although listening skills are secondary and no mention is made of seeing skills. The courses vary greatly in emphasis: at Drake University the emphasis is on semantics and the inductive method of studying language; at the University of Minnesota arts college the study of semantics is carried on by analysis of the mass media of communication; at the University of Florida reading is the core of the comprehensive course; and at Michigan State College and the State University of Iowa the course is integrated around the purposes and principles of effective every-day communication. It is regrettable that McGrath did not include descriptions of the personality-centered course in "Basic Communications" at Denver University; the program for the training of listening skills at the University of Minnesota agricultural college; and, with proper modesty, I would favor including the Communications Skills course at Stephens College which might well lay claim to being the oldest communication course in operation.

McGrath states that he includes articles about traditional content and procedures in the volume "to contrast various theories and practices." Tilley and Foerster contribute articles in defense of writing as the alpha and omega of the basic course in language skills; however, neither would probably welcome the suggestion that his expression of theory is "traditional." They both acknowledge the failure of the traditional composition course and suggest methods to improve

the teaching of writing. Tilley writes at great length and somewhat obscurely concerning the desirability of teaching principles of writing rather than conventions. Foerster contributes more food for thought in his incisive criticism of both the traditional composition course and the communication course than he does with his proposal for a two-year course in literature and writing about it.

Five courses are described which for one reason or another fall short of being communication courses; perhaps they might be considered as functional courses to distinguish them from the traditional composition courses. At Purdue University the "program in communications" consists of a sequence of courses in writing and literature or speech; the "Communication Through Language" sequence at Florida State University falls into the same category except that the option is between speech and foreign language. The core course in "English Communication" at Colgate University appears to be a combination writing-speaking course and little more, as do the courses in "Freshman Rhetoric" and "Verbal Communication" at the University of Illinois. However, each course has some communication course characteristics: at Purdue work in listening is included; at Florida State University writing activities are functional and semantics is included; at Colgate the students speak and write about the media of communication; and at the University of Illinois attempts are made to correlate the speaking and writing.

Finally, the book contains three miscellaneous articles. The one on oral communication is justified, as Edney asserts, in view of the many misconceptions about the role of speaking in the communication course. Johnson's article about the need for speech clinics seems somewhat out of place in the volume. The course in the teaching of composition offered at the University of Washington and described by Perrin, with its emphasis on rhetorical theory and writing, is at best a feeble answer to the expressed need for trained communication teachers; but Professor Perrin is preparing teachers to teach the courses being offered, and it must be remembered that such courses in the great majority of the colleges continue to be traditional composition and rhetoric courses.

To be helpful to those considering changes in their courses this volume needs supplementing vertically with respect to theory and horizontally with respect to practice, but as a pioneer contribution to what hopefully will be an extensive literature on communication courses it represents a sound investment of Carnegie Foundation funds and a challenge to teachers of traditional language skills courses.

DONALD E. BIRD
Stephens College

REPRESENTATIVE AMERICAN SPEECHES: 1949-1950. Edited by A. Craig Baird. (The Reference Shelf, Volume 22, Number 3.) New York: The H. W. Wilson Company, 1950; pp. 264. $1.75.

In this thirteenth volume of an annual series, Professor Baird disavows for the thirteenth time any assumption that the speeches contained in *Representative American Speeches* are the "best" speeches of the year. He hopes, however, that the 388 addresses by some 218 orators included in the series to date are "representative" or "typical" of the kind and quality of the American public utterances of a given period." In general, "representative" has come to mean a selection of speeches by outstanding national leaders on political, economic, moral, and educational issues. In the entire series, nine orators appear at least six times: Roosevelt (23), Truman (10), Dewey (8), Wallace (8), Vandenberg (7), Churchill (7), Hutchins (6), Taft (6), Willkie (6). These orators and the issues which they and others deal with are, no doubt, the most "important." They are not representative in the sense of providing a cross section of American life. There are some areas and some outstanding leaders not represented. Not included are the arts—drama, music, literature, architecture, painting, and their spokesmen, Frank Lloyd Wright, for example. Nor is there anything on athletics, or on entertainment, or on what might be called "personal issues," or on many of the subjects which we associate with the lecture circuit.

The present volume retains the usual format of the series. There are 28 speeches grouped according to content: International Policies, Hydrogen Bomb, National Defense, Industry and Labor, Education; there is an appendix of biographical notes, and a cumulative author index for the entire series. The brief introductions which accompany the speeches cannot fail to excite admiration. If the speeches are models, so are these introductions. Succinct, penetrating, precise, packed with fact, they carry the reader almost irresistibly into the speech itself. Over a thirteen-year period, Professor Baird has made a significant contribution to the literature of rhetorical criticism. His editorial method is a significant contribution also. Its excellence may be readily demonstrated in contrast with

the method of other anthologists, Randolph Churchill, for example, whose recent edition of his father's post-war speeches lacks comments on the speaking situations, and any statements on the sources, completeness, accuracy, and preparation of the texts.

Like its predecessors, this volume contains a short discussion of one aspect of rhetorical criticism. Although these discussions make good reading, they scarcely add up to the editor's claim that they "constitute a well-developed body of speech theory." The excellent statement in the first volume on the ten characteristics of the superior speech is not so much developed in the immediately succeeding essays as it is repeated in one guise or another. A new plan for these essays seems now to be emerging. In 1948-49, the editor explained sixteen generalizations which might be employed in judging the thought or ideas of a speech; in the current volume, he analyzes the standards for judging the oral language of a speech; for future development, he appears to have set up two subjects: standards of delivery, and standards of structure. In the present essay, whose title is "How Shall We Judge the Oral Language of a Speech?" Professor Baird sets up fifteen principles. Eleven of these principles, it would appear, are applicable to any user of verbal symbols, whether poet, playwright, journalist, or orator; for example, language should correspond to thought, should be for communication, should be accurate, should be concrete, should be concise. Precisely because these principles are "universals," they should, of course, be part of the armory of the rhetorical critic. Judgment on "oral" language, then, as differentiated from language used in other forms, is based upon four principles: e.g., language should be adapted to the audience, should be designed to elicit audience response, should be oral, and should be related to speech structure. The commentaries on these points which are peculiar to public speech are penetrating and suggestive, but frustratingly brief.

FREDERICK W. HABERMAN
University of Wisconsin

SCIENCES AND THE GOALS OF MAN: A Study in Semantic Orientation. By Anatol Rapaport. New York: Harper and Brothers, 1950; pp. xxviii+262. $3.50.

This book is first of all another interpretation of the theory and potential function of General Semantics as previously set forth by Alfred Korzybski in his *Science and Sanity*, and more recently by a number of his disciples. In a prologue, preface, twenty-two chapters and an epilogue there is much about the concepts of maps and territories, allness, two-valued orientation, evaluation, identification, extensional definition, non-Aristotelianism, etc. Of course these concepts are related to language, the nature of symbols, meaning, and the problems of communication in a world bleeding from the wounds of its social conflicts. "Semantics," we are told, "is concerned with the effective function of language and, incidentally, with its structure, since the latter sheds light on the former." And again, "Bad use of language usually leads to unresolved controversies. Unresolved controversies are always a waste of time and often lead to destructive conflict." The tone and pattern of treatment of the subject are thus seen to conform to the ritual established by previous books in this field.

The style of the book is becoming to a student of problems in communication. The reader's interest is stimulated early and carried along through the meat of the book to the epilogue. The subject is neatly analyzed; and the topics treated are well ordered. There is a wealth of illustration and suggested application. This reader is impressed with the linguistic skill with which the author has discussed his subject; he is obviously enthusiastic about it, and that enthusiasm should be contagious.

Sciences and the Goals of Man is devoted particularly to the declared relationship between the principles of general semantics and the natural sciences. Its purposes, its language, and its values are identified. The theory is that general semantics provides a way of applying the major principles of natural science to the problems of the individual and of society with the consequence that these problems can be more readily solved. With the ultimate aspiration of the author, there can be no serious objection.

A good case is made for the scientist's need of a greater awareness of and concern for the values he must maintain to do his work effectively. This is a candid argument for conviction on the subject. It would appear to this reviewer to be a better example of rhetoric (with its value conceded by use) than of an objective semantics or the scientific method.

The major criticisms of the book are primarily concerned with general semantics as an adequate philosophy of life, and of the assumed identity of semantics and science. One cannot do justice to these ideas in a brief review, but some progress may be made by way of illustration.

General Semantics may be described as a closely reasoned formula for thinking which greatly oversimplifies the task of solving personal and social problems. For example in a discussion of the solution of disagreements, we are told (see page 9) ". . .there must be a desire to resolve the controversy." What happens when opponents do not want to agree? The development of the desire would seem to be the major problem. Political demagoguery is closely associated with the abuse of language (see page 156). If the bad language is but the result of demagoguery, improvement of the language only is not apt to remedy the condition. The author sees but two or possibly three functions of language (see page 81). Communication is assumed to be primarily a matter of the use of language. These limitations of such a system of thought become apparent when examined against systematic communication theory as exemplified by the works of such men as Gardiner, Schramm, Bryson, Werner, and others.

Many readers will question specific features of this semantic theory. Its explanations of the nature of meaning generally emphasize the subjective nature of the phenomenon, and the differences in meaning we attach to any word. The impression is created that we go about talking in a veritable Tower of Babel. We are warned against abstractions of high order by abstractions of high order. Indeed were it not for the capacity to abstract, higher mental processes would be impossible! Fear and rage are to be purged from the human animal as useless and even harmful vestiges of phylogeny (see page 139). It would be a relief indeed to be sure that they no longer serve any useful purpose to man. Classification is classified as a form of definition with little value. Inferences are said to be abstractions made of description (see page 155). Must these psychological processes be so circumscribed? Etc., etc.

General semantics is here identified with science. That these systems have some features in common we do not question. To complete the identity, however, this reviewer would hold that there is much work still to be done. The dilemma of the scientist as advocate is here side stepped by the argument that science must survive. How far can the advocate of general semantics with his interest in survival commit himself to the system and retain his freedom to evaluate it? Science has prospered with the law of parsimony. Why then do we need such terminology as *allness, non-identity, time-binding, self-reflexiveness, structural-differential,* etc., when more simple well established terms for the psychological phenomena involved would be more easily understood. This is a book about science, a new (?) science of general semantics; yet the research cited to clarify and test its hypotheses is sketchy at best. Most of this research is borrowed from other disciplines. Or is this *General Semantics* a philosophy rather than a science? Rapaport holds (page 156) that philosophy doesn't have the experimental technique to learn about *reality* but that it would restore a useful function for itself if it were to limit its research to language about language. This book is without question devoted primarily to the use of language about language. One acquires the impression that the terminology of science is embraced as a sanction for semantics, even though it may be unsemantic to do so.

We have much to learn about the nature and function of language. The general semanticist does well to keep our attention focused on these problems. It is to be hoped that continued work in this area will enable us all to be better semanticists in our study of semantics, of communication, and of the world in which we live.

FRANKLIN H. KNOWER
Ohio State University

HORACE GREELEY: VOICE OF THE PEOPLE. By William Harlan Hale. New York: Harper and Brothers, 1950; pp. xiii+377. $4.00.

Students of American public address, preoccupied with the scrutiny of orators, have devoted little attention to journalists; yet journalism—"the universal silent oratory of the human race," in Moses Coit Tyler's phrase—has long served as a powerful tool in the hands of the practical rhetorician. Among journalists of the nineteenth century in America, few, perhaps none, exerted more influence than Horace Greeley; and few, consequently, are of greater potential interest to students in our field than Greeley. It is unfortunate, then, that the author of this "definitive" biography has been so little concerned with analysis and criticism of the rhetorical aspects of the editor's career. Mr. Hale's deficiency on this point is the more regrettable in view of the care which he has taken, in his foreword, to underscore the proposition that the essence of Greeley's originality lay in his unique rhetorical intent. The editor was an "American original," a showman whose oddities amused his contemporaries, whose peccadilloes soon passed into legend. But he was more. Beneath the overcoat of eccentricity, he was the steadfast idealist, the constant reformer. He "not only wished to inform and entertain

the mass of his friends, the people." Mr. Hale emphasizes, "He wished to convert them. He wished to uplift them. He dreamed, in fact, of uplifting and reforming the entire world." It is unfortunate, therefore, that the Greeley who parades through the pages of Mr. Hale's book is generally Greeley the bumbling, lovable oddling—and only rarely Greeley the effective rhetorician, who was capable of taking "hundreds of thousands with him even when he went off on his farthest crusades."

The *ex parte* judgment delivered, one hastens to acknowledge the positive qualities of this book. "My life has been a fevered march," Greeley wrote in his declining years. Mr. Hale, himself a newspaperman, accepts the epitaph; and crisply, sometimes movingly, always with color, he details the story of the editor's frenetic progress. The boyish journeyman printer, the struggling young editor, the enthusiastic utopian, the hagridden husband, the inveterate platform lecturer, the warhawk, the peacemaker, the calculated buffoon, the perpetually aspiring politician, the aged and defeated presidential candidate—all are made to pass in review. Born in an atmosphere of poverty and drunkenness, Greeley died at last in an agony of frustration and madness; but, as Mr. Hale makes plain, the life that was lived between those tragic poles was full and often triumphant.

Mr. Hale has written a scholarly book, the most complete and readable biography of Greeley yet published; but he has not written the definitive biography. He has said that Greeley was "the voice of the people"; but he has not shown why this was so. The definitive biography will not be written until the sources of Greeley's rhetorical effectiveness have been explored and explained.

LELAND M. GRIFFIN
Washington University

GENERAL PHONETICS. By R-M. S. Heffner. Madison: The University of Wisconsin Press, 1949; pp. xvii+253. $7.50.

Acknowledging that "descriptive phonetics can discern mutually exclusive classes of speech sounds only within a single language," Mr. Heffner asserts nevertheless that "there are many fundamental facts and generally valid basic techniques which must be learned by any one who proposes to engage in the study of phonetics. These matters may properly be dealt with in a discussion not restricted for its data to a single language and still not obligated by its 'title' to undertake an exhaustive comparative study of all languages." It is, then, the exposition of ". . . how speech sounds are produced, what they are when they are produced, the manner of their production and their nature when they are combined in speech forms" which the author terms General Phonetics.

With his field thus carefully labelled and defined, the author has thoroughly explored the area subsumed by his title. Throughout, this work is a conservative, thoughtful presentation of the basic data and techniques of the phonetician. Each major and minor section is based upon previously presented or self-contained evidence; conclusions of the author follow logically from the facts and arguments which precede. Controversial points are acknowledged to be such, and the need for research data bearing upon specific questions is stated.

In outline, *General Phonetics* proceeds from an introduction which defines basic terminology and delimits the field to consideration, in Part One, of the physiology of speech and the physics of speech sounds. Then follow, in Part Two, sub-sections concerned with criteria of speech sound analysis, syllabic sounds, nonsyllabic sounds and speech sounds in context.

In both divisions of Part One, the materials are presented with admirable thoroughness and clarity. Avoiding excessive detail, the author nonetheless includes all of the information in the basic areas of physiology and acoustics which is necessary for the phonetician's understanding of the processes and phenomena of speech sound production, modification, transmission, and audition. Writing always from the point of view of the speech scientist, rather than the anatomist or acoustician, Heffner succeeds very well in making understandable the subject matter of the adjacent disciplines, and in pointing up the relevance of this subject matter to the field of phonetics. Clearly drawn and labelled diagrams of the several parts of the speech mechanism are valuable illustrative materials in the physiology chapter.

It is true that in both physiology and acoustics chapters are included some statements—usually of relatively minor importance—which are of doubtful accuracy. "There are no direct muscular attachments to the epiglottis," for example, ignores the existence of the thyreo-epiglotticus muscle and ". . . the standard power of 1 microwatt per cm^2=0 db" presents the reader with a zero reference level for intensity which is at variance with the I/L adopted by the American Standards Association, 10^{-16} watt per cm^2. The I/L of the American Standards Association is customarily used by acousticians,

electrical engineers and experimental phoneticians today.

Part Two is titled "The Sounds of Speech." By way of introducing the analyses of the several groups of sounds, the author clearly differentiates between "lexical" and "contextual" pronunciations. He points out the desirability but present impossibility of analysis by means of determination of neuromuscular action currents in a time sequence. He recognizes individual differences and inter-individual differences in the physiological pattern of the production of any one identifiable speech sound. He emphasizes the dynamic, kinesiologic character of sound production in connected speech. Then, as any phonetician must, he proceeds to sound analysis on the basis of population central tendencies, frequently tendencies observed in the production of sounds in isolation, and hence questionably valid. However, in describing central tendencies, and in citing as evidence the researches of Scripture, Fletcher, Steinberg, Lewis, Russell, Carmody, Parmenter and Traviño, Potter, Kopp and Green, and many others, he provides the reader with the best data currently available. In the final chapter of this section, "Speech Sounds in Context," the author presents a remarkably able over-view of such phonetic phenomena as assimilation and fusion, and of such grosser speech attributes as rate-duration, intonation and stress.

Many of the author's assertions in Part Two are somewhat controversial. It is difficult to conceive of a book about phonetics which would not contain such elements. No doubt some authorities will challenge one or more of the author's sound classifications, sound descriptions or conclusions drawn from research data. However, the accuracy of reporting, the careful documenting, the conservative statement of position and the avoidance of dogmatism certainly invite very little controversy.

A significant contribution to the field, *General Phonetics* will serve as a frequently-consulted source book by students and teachers of phonetics. As a stimulus for research by the experimental phonetician, this book should provide experimenters with many challenging problems.

T. D. Hanley
Purdue University

AUDIOLOGY, THE SCIENCE OF HEARING. By Norton Canfield, with a Foreword by Gunnar Holmgren. Springfield, Illinois: Charles C. Thomas, 1949; pp. xii+45. $2.00.

This thin little book, published as No. 51 in the American Lecture Series in Otolaryngology, makes significant strides in the development of the concept of audiology as a meeting of specialists. Its distinguished author is Associate Professor of Otolaryngology, Yale University School of Medicine, and internationally recognized in his field. This book was also simultaneously published in Canada and in England. Gunnar Holmgren is, of course, one of the world's greatest authorities on hearing.

Superficially, the book consists of a series of sixteen concise statements in which Dr. Canfield develops the purpose, function, and organization of the Audiology Center. The titles include Those Whom the Audiology Center Can Benefit, the Fenestration Operation, the Role of the Psychiatrist, Speech Audiometry, Hearing Aids, Auditory Training, the Speech Therapists, etc. They range in length from a short, two paragraph, 150-word discussion of Geriatic Audiology to a four-page exposition of the Future of Audiology. A bibliography of ninety-nine titles is included.

So much for the physical aspects of the book. Its small size, its few pages, its organization of brief statements, its simple style, are all likely to prove deceptive to the casual reader. But its implications are clear. It is the blue-print of a new, modern organization, the Audiology Center, which is now only in its early development stages.

During the latter part of World War II, certain Army hospitals were designated as Audiology Centers in order better to meet the needs of deafened service men. The organizational pattern developed there could not be applied in peace time, even in V. A. hospitals, although the lesson learned proved invaluable. The mantle of leadership fell to the universities and it is in them, according to Dr. Canfield, that our important Audiology Centers are now being developed. It is only in the university that the full range of needed specialists can be found—in its medical School, its teaching hospital, its clinics, its laboratories, and its classrooms.

Dr. Canfield's Audiology Center is designed "for research and teaching in hearing and Speech," and is organized into five departments: (1) Medical Department, (2) Acoustical Department, (3) Neuro-Psychiatric Department, (4) Speech Department, and (5) Social Service Department. To each department he assigns appropriate duties as indicated by the titles. In such a center the speech department naturally would be largely concerned with speechreading (lipreading), but speech correction (therapy),

speech pathology, and speech recording are also listed by him as functions of this department. It might well be called a Speech Correction Department.

In his organization chart, Dr. Canfield lists all departments on an equal basis, a tacit admission that will please many older workers in the field of speech. In many ways, that simple recognition may prove to be its chief significance.

T. Earle Johnson,
University of Alabama

SPEECH PROBLEMS OF CHILDREN: A GUIDE TO CARE AND CORRECTION. Edited by Wendell Johnson. New York: Grune & Stratton, Inc., 1950. pp. xviii+265. $3.75.

TEACHING YOUR CHILD TO TALK. By C. Van Riper. New York: Harper & Brothers, 1950. pp. 141. $2.00.

These two books have in common their appeal to the non-professional worker. The first is intended for parents, teachers, and others who work with children handicapped by defective speech. Professor Van Riper's book is intended primarily for parents, to guide them in their child's speech development so that defective speech can be prevented. Neither book is intended as a text, although the format of *Speech Problems* makes it appear to be one.

Speech Problems of Children was prepared by the American Speech and Hearing Association for the National Society for Crippled Children and Adults; it represents the combined efforts of a group of qualified authorities in the field of speech pathology. The first chapter is a survey of the information presented in the remaining chapters and points up the basic philosophy of the entire book, "The child who has a speech disorder is a person. Although he has a problem of vocal communication, he is not abnormal." The remaining chapters deal with various speech disorders, how to recognize them, and what to do about them. Two chapters merit special notice. "Children with Cleft Palate and Cleft Lip" by Ollie Backus not only explains the problem in every detail from before and after the birth of the child and informs the parents what to do and what to expect, but it is also magnificent in its hopefulness and encouragement. All the chapters repeat the philosophy of treating the child rather than the defect, but this chapter is almost the only one which tells you how to do it. "Children of Foreign Tongues" by Melba Hurd Duncan, is excellent in its detailed explanation of foreign accents. The section on reasons for the persistence of a foreign accent is especially good.

Teaching Your Child To Talk is a guide to parents in helping their child develop normal speech patterns. It is fascinating reading, for it makes learning to talk an intriguing process to be watched carefully, and weighed and measured. Many illustrations keep the step-by-step development of speech vivid, sometimes dramatic, and always interesting. The chapter titles show how the theme is developed: "How Your Child Learns to Talk," "Howling," "The Power of Babble," "Comprehension," "Imitation," "The Child's First Words," "Collecting Tools," "Baby Talk," "Becoming Fluent," "Tangled Tongues," "Growing Up Verbally," "Between Speech." Throughout the book, parents are guided in their understanding of speech development and are informed about what is taking place, what to expect, and how to handle each stage of development.

This reviewer found that the last chapter was the weakest in the book. It carries the child into adolescence, and I felt it to be less pertinent and less interesting than the other chapters. This book should be invaluable to every parent. In fact, it would also be highly profitable reading for all who handle children, including speech specialists.

E. Terry Holman,
Illinois Children's Hospital-School

PERSUASIVE SPEAKING: PRINCIPLES AND METHODS. By Robert T. Oliver. New York: Longmans, Green and Co., 1950; pp. xi+272. $3.00.

In the Preface the author gives us his complete prospectus. The present volume is one of three: *Persuasive Speaking* "to serve the needs of a first course in persuasion, following an elementary course in public speaking"; *The Psychology of Persuasive Speech* (first edition, 1942) "to promote the basis for a more advanced study of motivation"; and *Speech as Influence* (forthcoming) "to provide an introduction to the conceptualization of various influential aspects of speech and to serve as an aid to research in the field."

In *Persuasive Speaking* persuasion is defined as "the process of inducing auditors, through use of facts, logic, rationalization, or emotional appeal, to change their minds and attitudes, deepen existing feelings, or proceed to actions in which they would otherwise not engage." The title and this definition cast the outline for the book. The emphasis is on persuasion

through speechmaking; the chapters are on such topics as the goal, delivery, factual evidence, reasoning, the brief, emotion, rationalization, organization; the speech to convince, to actuate, to stimulate; the sustained campaign. The main approaches, of course, are persuasion through reasoning, emotional appeal, and rationalization; but all the topics are given the slant to persuasion.

Some teachers may consider the treatment of suggestion inadequate for a text. Others may want ethical proof, or the role of the speaker, presented more directly, although the subject is developed more than might be supposed from a hasty reading, especially in chapters one, two, and four. Some will miss familiar material on the development and characteristics of the crowd, for, although the subject is by no means neglected, it is not emphasized. The author states that "persuasion operates in two ways" (p. 2), but the idealists in our profession will still wonder why the subject cannot be presented more from the point of view of the receiver or persuadee; perhaps they will have to be content with Archbishop Whately's view that the way to protect oneself from persuasion is to learn how to do it, although Bertrand Russell in his book on *Power* suggested possibilities along other lines. Generally speaking, though, there is nothing in the book that the unbending pedagogue could not present to his classes with a clear conscience.

As to teachability, *Persuasive Speaking* will have an edge on *The Psychology of Speech*. Some will complain that the correlation of theory and practice will be difficult; but on the whole the chapters are designed for assignment purposes, the exercises at the end of each chapter are useful and suggestive, the appendix materials can provide the basis for some lively discussions. The style has the same, smooth, flowing quality found in the author's other books and articles. In the light of the wealth of examples and illustrations, students will find the book quite readable. Physically, it is put together well, the type is plain, and there are no pictures. Those who want a text in persuasive speaking would have a hard time finding a better one among present possibilities.

The question that bothers this reviewer most is about the purpose of such a text in college classes. The author now has two texts in persuasion, and he promises us a third. How many courses may we have in our rhetorical discipline, and what shall those courses be? If we continue this fragmentation process where shall we end?

In the past administrators have questioned, and even yet question, the content value of our beginning courses. Too often beginning speech courses have been considered a snap, and the attention to theory was incidental. Strong texts for the beginning course have lately appeared, and we are in a position as never before to answer the administrators and present a good first course. Where do we go next? To a course in speechmaking? To one in persuasive speaking? To argumentation? To discussion? To advanced public speaking? To extempore speaking? To all of them one after the other and possibly to others? Can we present strong courses in all these areas to freshmen and sophomores, or even to juniors and seniors?

If to juniors and seniors, or even graduates, what becomes of other advanced courses such as theories or rhetoric, public address, teaching of speech, oral interpretation, each of which could be split into many separate courses? Then do we leave our students ignorant of courses in radio, television, dramatic art, voice science, pronunciation, and correction?

Two questions, at least, are posed by such a development. One is the proliferation of courses in general. One university recently counted nearly 4,000 courses, nearly 200 in one department. In the light of the relatively high cost of instruction in speech, can we afford courses with fine distinctions? The other question is the relationship of so many courses to the liberal arts tradition. That tradition calls for breadth of training, not a professional development. Most of our speech work will have to be developed within the liberal arts tradition. If in four years we permit a student to achieve a liberal training, the question is not how much speech he shall have, for the limit is set for us; it is what courses among many possibilities in speech he shall take.

Maybe we should resolve our question, so far as the strictly rhetorical discipline is concerned, and as I am told one of our old hands put it, by labeling the sequence of our beginning courses as speech, more speech, still more speech. We probably will not get very far by calling one part of our area "subject-centered" and another, "audience-centered" (pp. 92, 93; see also index). In its finest traditions from Plato and Aristotle on, rhetoric has always been audience-centered. To neglect this point of view in any of our speechmaking or discussion courses is to teach logic or some other subject, not rhetoric. We may need more persuasion, not less, in all of our speech courses, but it is

doubtful whether we need three separate texts in persuasion. How many do we need?

ELBERT W. HARRINGTON,
University of South Dakota

FUNDAMENTALS OF TELEVISION. By Murray Bolen. Hollywood, California: Hollywood Radio Publishers, Inc., 1950; pp. 270. $6.00.

RADIO: THE FIFTH ESTATE. Second Edition. By Judith C. Waller. New York: Houghton Mifflin Company, 1950; pp. xii+482. $4.00.

RADIO, TELEVISION AND SOCIETY. By Charles A. Siepman. New York: Oxford University Press, 1950; pp. vii+410. $4.75.

Mr. Bolen's book *Fundamentals of Television* gives a good overall view of the field of television; including a history of television, a treatment of the technical aspects of television transmission and reception from the layman's point of view, production problems, the business side of television, and a glance into the future. The book is clearly written and profusely illustrated with fifty pictures and diagrams.

Radio: The Fifth Estate, Second Edition, is a revision of Miss Waller's earlier book published in 1946. The book originally developed from the courses offered at the NBC Summer Radio Institute at Northwestern University. Since several persons apparently were responsible for the original notes used in the courses, the book suffers somewhat from lack of unity.

The second edition is not materially changed from the first. Statistics are brought up to date, several deletions are made, and about eight pages relating to television are added.

Those who plan to make radio a career will find valuable materials on control of broadcasting, program types, radio sales, engineering and educational broadcasting.

Siepman's *Radio, Television and Society* is a welcome addition to the written record of the field of radio and television. The book, one of the most authentic records of the history of radio and television, is more specifically a treatment of the social and psychological impact of radio and television on modern society. With both of these media of mass communication responsibility for their use, growth and development, rests jointly with the Federal Communications Commission, the public and the radio industry. Siepman is concerned with the fact that the public has been negligent in expressing its voice as to what it wants in the way of radio fare. This same air of indifference he fears will cause television eventually to fall into the hands of the commercial sponsor and programming to be dictated by profit rather than by sounder motives.

Siepman devotes his entire book to radio, which he views and criticizes as it existed before television entered our homes. Television has not been a part of our daily living long enough to lend itself to lengthy evaluation. Nevertheless, one feels that the chapter on television, which is about forty pages, or roughly one-tenth of his book, is a caboose added after the rest of the book was written.

Discussion is not limited to radio in the United States. Mr. Siepman, who at one time was connected with the British Broadcasting Corporation, examines with considerable insight the broadcasting systems of Great Britain, Canada and Sweden.

Included in the appendices of the book are excerpts from the acts establishing the Federal Communications Commission and the British Broadcasting Corporation. The final appendix includes suggested research studies, questions for discussion, and a list of readings for each of the chapters in the book.

Mr. Siepman's book dealing with radio's cultural impact in its quarter-century of existence is undoubtedly one of the best critical analyses of radio available and the book comes at a most opportune time. With television rapidly becoming an important daily influence in our lives, we can hope that radio's mistakes will not be repeated. *Radio, Television and Society* should help us to avoid the errors.

HAROLD E. NELSON,
Pennsylvania State College

RADIO AND TELEVISION. By Giraud Chester and Garnet R. Garrison. New York: Appleton-Century-Crofts, 1950; pp. xv+550. $4.75.

Radio and television are still virtually virgin territory in the textbook field. In comparison with the texts available relating to other types of mass communication, both the quantity and quality of the material on radio and television are still inadequate. In *Radio and Television*, Professors Chester and Garrison have successfully achieved their objective of combining in a single text all of the materials required for a college course, or courses, in radio and television. Selective use of the text makes it equally valuable as a source of information about radio and for training in radio's fundamental skills.

The authors have divided their text into three sections. Part I, about one-third of the book,

is devoted to a discussion of "Radio and Television in Society" and provides excellent introductory material about the role these mediums serve in the modern world. Part II is entitled "Radio and Television in the Studio." This section, which comprises more than half of the text, deals with the technical details of radio and television. Part III presents "Special Aspects and Considerations," including a much needed and thoughtful chapter on "Standards of Criticism." The chapters on television are particularly welcome to teachers who recognize the urgency of instruction in an area in which previous academic training or earlier commercial experience has not prepared them for current developments.

The discussion of production problems, including continuity, is noteworthy. Virtually all types of continuity writing are outlined and are amply illustrated. Projects and exercises accompanying each chapter are practical and timely and supplement the expository materials. Concreteness is given the text by the frequent use of illustrations, plates, charts and tables. The book is readable and consistently amplified by references to personalities, programs, and events which have highlighted American broadcasting in recent years. There is an excellent glossary of terms, and the authors have provided an inclusive bibliography.

The very fact that this text does cover the entire field of radio and television emphasizes one of its weaknesses. No single course in radio could possibly encompass even a substantial portion of its contents. If it is to be used for a specific course, say in Production or Programming, not enough material is provided to form an adequate basis for a semester's work. This criticism does not minimize the excellence of the book, but rather underlines a dilemma frequently encountered in the college curriculum in radio.

A second difficulty, which the authors have not successfully overcome, is inherent in the medium of radio itself. This is the element of timeliness or immediacy, which radio continuity must have and which radio writing with any measure of universality soon loses when put between the covers of a book. Most instructors in radio will prefer to obtain day before yesterday's discarded continuity from the local radio station for classroom work. It may lack literary merit, but it will possess the radio essential—timeliness.

The authors do not mention in their preface the value of "Radio and Television" as an indispensable reference book for all courses in radio at the college level. It may be that they are unduly modest. For while teachers must accept it with reservations as an answer to textbook problems, it offers an authoritative and ready source of study plans, a sound check on procedures, and a comprehensive fund of information.

MARTHA BOYER,
Lindenwood College

STURGIS STANDARD CODE OF PARLIAMENTARY PROCEDURE. By Alice F. Sturgis. New York: McGraw-Hill Book Company, Inc., 1950; pp. xxv+268. $2.50.

There is a need today for special emphasis on the importance of the fundamental concepts of the democratic process. Of utmost significance is a clear understanding of the values of free and fair debate, the right of the majority to decide, and the right of the minority to be protected.

Sturgis has provided a means by which to achieve this objective. Her book is more than a mere manual of procedures. Besides codifying the rules of currently accepted parliamentary law, the author has presented an exposition of the fundamental concepts underlying the rules.

The three parts of the book include (1) a discussion of fundamental principles, (2) an explanation of the structure and purposes of parliamentary organizations, and (3) a detailed reference guide to motions.

This book is outstanding in three respects. First it is a thoroughly competent, modern and authoritative code, the result of a project in which an advisory committee of eighteen of the most experienced leaders in organization work have aided the author by making available a wide variety of materials and ideas. Another novel feature of authoritative workmanship is the citation in notes of about one hundred and fifty court decisions bearing upon the legality of procedures advocated.

A second outstanding feature of the work is its breadth of scope. A significant contribution is made in Part I, which presents the philosophy or rationale basic to parliamentary procedure. Throughout the work, the presentation of each part of the code is accompanied by the reasons for its validity or usefulness.

A third feature is the presentation of the parliamentary process in a clear and understandable manner. Examples and hypothetical instances are given frequently. Each type of motion is treated as to purpose, form, explanation (reasons for its usefulness) and effect. The book is neatly organized, but does not suffer

from "formitis," as do so many of the handbooks which one meets in these times of education via abstracts.

Sturgis Standard Code of Parliamentary Procedure could well be considered for adoption as a text for a college course in Parliamentary Procedure; it would serve admirably as a reference work for any course in which parliamentary procedure is given some attention; it is worth the attention of a member of any parliamentary organization who is interested in achieving the purposes of his group efficiently and within the spirit of the democratic process.

KIM GIFFIN,
University of Kansas

BUSINESS AND PROFESSIONAL SPEECH. By Clara Krefting Mawhinney and Harley A. Smith. New York: American Book Co., 1950; pp. vii+222. $2.80.

The task of relating textbook theories to practical needs often falls entirely on the speech teacher in cases where the textbook is so involved in principles and technical information as to lose sight of the forest because of the trees. The merit in this new text by Mawhinney and Smith is in its objective of offering to students in, or planning, a business or professional career a compact, complete, and relatively sensible text to assist them in meeting the speech situations they are likely to face.

This text is not intended for a general course in speech. The problems presented and solutions suggested are for the student who wants practical advice for each level of speech situation from the conversation through the interview, to group conferences and discussions. It is not a manual for success in ten easy lessons, but the book offers suggestions which the potential readers can follow intelligently. On the other hand, speech theory is not ignored nor drastically revised. The basic speech factors of thought, language, voice, and action are familiar to speech training from the earliest texts. It is the application of these factors specifically to business and professional speech which constitutes a worthwhile contribution of the authors.

The chapters on special speech situations, for example, the after-dinner speech, speeches of welcome, response, and introduction, are well-organized. The authors spared no effort in making the material interesting, helpful, and illustrative of the problems which leaders in business and professions face and often cannot meet effectively.

Depending upon one's philosophy for speech training, a section of the earlier chapters faces possible criticism. In presenting the foundation of effective personality development in relationship to the speech factors of thought, language, voice, and action, the authors develop the concept of emotional stability and behavior. In this regard, they stress the theme that self-analysis and improvement are necessary before the individual can become an effective speaker. The assumption in this connection is that every person is in some way maladjusted and may even require psychoanalysis. A novice in speech training might be discouraged by this approach and assume that the combination of psychiatry and speech would be too involved to attempt. Later sections of the book simplify this concept, but a wrong impression might be gained at first.

On the whole, this text is excellent for the special field of business and professional speaking and can be recommended as an example of the practical usefulness of speech training.

EARL R. CAIN,
St. Louis University

NEW TRAINING FOR EFFECTIVE SPEECH. By Robert T. Oliver and Rupert L. Cortright. (Third edition). New York: Dryden Press, 1950; pp. 503. $3.75.

Responding to the suggestions of users of the earlier editions, the authors have created two completely new chapters on "The Speech for A Special Occasion" and "Speech Via the New Media"; augmented substantially the materials on parliamentary procedure, visual aids, and the speeches to inspire and to entertain; replaced many old references, model speeches, and examples; and reorganized and rewritten many other sections. Together, authors and publisher produced a better designed book; more "open" type, more "leaded" lines, more boldface rubrics, a better quality of paper, and over four times as many illustrations provide a more attractive format and better readability.

Representative of the scope and utility of the book are the helpful discourses on "ethical problems in speech," "the social nature of speech," "the role of the listener," and "conversational quality"; the interesting hints about "phrasing a title," "memorable phrasing," and "recording speech materials"; and the useful aids on parliamentary procedure, social conversation, interviews, and the use of the microphone. Abundant allusions to history and literature and numerous quotations from Aristotle to Churchill sprinkle the text.

Most of the words in the 1946 edition which emphasized the social aspects of speech (*QJS*

XXXIII:389) are retained; the emphasis, however, seems to have shifted to public speaking. Discussion and conversational skill (p. 132; p. 97) are recommended as improving a student's skill in public speaking and seven chapters are devoted more specifically to the art. This revision, then, must compete with other omnibus texts and surrender part of its uniqueness in treating speech as a social function.

Readers may raise these varied questions: If motivation is self-persuasion (p. 452), is not the chapter on the speech personality inconsistent in implying that "troublesome inhibitions" such as daydreaming and boasting can be dispelled by ordering and forbidding? Since the Dewey problem-solving sequence is vital to discussion, why is it explained in Ch. 17 (speech to convince) rather than in Ch. 6 (discussion)? Is not parliamentary procedure a "group activity"? Could not the use of visual aids and the study of the new media be grouped together under "audio-visual" aids? Since words like "faulty projection" and "lisp" are unexplained, does the "Speech Criticism Chart" emerge from the text?

More authors could well promote such worthwhile features of "New Training" as the annotated bibliographies used in many sections, the notes on a speech on "values" (p. 246) which help indicate its personal and social context, acknowledgments to students (1946 edition), and the use of new research on listening and visual aids.

WAYNE L. BRITTON,
San Francisco State College

THE ART OF BIBLICAL PREACHING. Faris Daniel Whitesell. Grand Rapids, Michigan: Sondervan Publishing House, 1950; pp. 160. $2.00.

THE CRAFT OF SERMON ILLUSTRATION. A Source Book for Ministers. W. E. Sangster. Philadelphia: Westminster Press, 1950; pp. 125. $2.50.

Seldom do we find in this journal reviews of present-day products in the field of preaching. Preaching is an important phase of public address, and the many theological schools of our country will have to place a great deal more stress on speech in preaching if the standards of preaching are to be raised to a higher level. *The Art of Biblical Preaching* is a trumpet call into the "wilderness" of preaching for a return to the original practice designated by preaching, namely to tell men: "Thus saith the Lord." Dr. Whitesell shows clearly that for him the Word of the Lord is the Bible. In stressing its importance he makes the observation: "Even the godless world expects the preacher to be a Biblical preacher, though it may pay but little heed to his message." In stressing the importance of it he gives an explanation of what it is, and enumerates advantages both for the preacher and the hearer. The author gives a clear and brief definition of various methods that might be used in Biblical preaching.

In laying down principles for good Biblical preaching the author reiterates the principle advocated by Quintilian when he states, "The preacher must be a good sermon before he can preach as he ought." He also stresses the fact that even the good Biblical preacher's preparation must include the study of many subjects, theology, history, psychology, science, literature, poetry, philosophy, biography, economics, sociology, modern languages—all will be useful and helpful, just so he does not neglect the Bible. In his chapter on "Aids for the Best Biblical Preaching" Dr. Whitesell touches lightly on the personality of the Biblical preacher, yet he places it next to the preaching of the truth. He states that one can improve his personality by doing something about his clothing, appearance, health, friendliness and wholesomeness, instead of suggesting to do something about it through his speech. Generally one could say that Dr. Whitesell's efforts are worth the reading from the inspirational angle rather than furnishing much assistance for one who is already a Biblical preacher and who would be interested in the development of Biblical preaching as an art. Art in speech is still the harmonious combination of principles and personality.

Everyone is interested in "how to do a thing" or at least how someone has done a certain thing effectively. Dr. Sangster, in *The Craft of Sermon Illustration*, approaches his subject from that angle. Illustrations help people to remember sermons, particularly the lessons of the sermon. On this Dr. Sangster's interpretation is true to the purpose of the sermon. He states: "Sermons, of course, are not preached to be remembered; they are preached to be translated. When they have gone into character they can be cheerfully forgotten, but during the period of translation it is not unimportant that they be remembered." Many a preacher is bothered as to the source of illustrations. This author gives the advice, "If the preacher educates his intuition for illustration, he need never look for them. They will look for him." Dr. Sangster's warning against the overuse of poetry and

prose is very much in place, yet we agree with him that the use of hymn stanzas (properly read or quoted from memory) have a frequent and rightful place.

Generally we find Dr. Sangster's book a valuable contribution toward abilities which have been rather difficult for many preachers to acquire. His suggestions ought to prove helpful. Although it is true that the author often clothes his ideas with words and phraseology which will force the rapid reader to reread certain sections, the diligent perusal of this valuable and concise treatment will be worth the effort.

PAUL J. REITH,
Concordia Seminary

THE SAN FRANCISCO STAGE: A HISTORY. By Edmond M. Gagey. New York: Columbia University Press, 1950; pp. 264. $3.50.

If, as historian Toynbee propounds, the height of human achievement is somehow directly related to the difficulty with which that achievement is consummated, the people of San Francisco have written a noteworthy chapter in the history of the American Theatre. Gagey has set down a detailed chronicle of the San Francisco stage which, through its one hundred years of existence, has met every challenge of adversity and risen to new heights after each encounter. Theatres were built, only to burn and be rebuilt in an almost endless cycle. City-wide fires, the Civil War, recurrent cataclysmic financial depressions, hotly contested law suits and Sunday Blue Laws had only momentary deterrent effects in the struggle to create theatre. One month after the great earthquake of 1906 San Franciscans were enjoying their favorite plays again, and in less than a year they were patronizing no less than six new theatres which had been erected. Something there was in the make-up of these early Americans which would not let theatre be denied.

The theatre historian is in an enviable position to picture the way of life of the people about whom he writes. One usually has but to look at the life depicted on the stage of any particular period to discover the values, the taboos, the desires and dreams which make up the social milieu. The often over-romanticized picture of the people of the American West wresting a way of life from the wilderness is a thing we remember with pride. Gagey makes it clear that the tremendous zest for living which animated the settlement of California found its way into the San Francisco theatre. And a swashbuckling theatre it must have been! Where else would one find a theatre treasurer losing the week's box office receipts at "monte," a child super cursing the female lead on stage instead of reading his one line of dialogue, bouquets thrown to the heroine with diamond rings attached, a prominent actress challenging an editor to a duel with pills (one to contain poison, the other not) to be chosen from a pill box, producers on tour in mining towns earning enough to pay the actors by playing poker with the miners after the performance, a six-year-old child playing Hamlet? With such carefully chosen details, Gagey senses the spirit of the times in the theatre, and makes one wish he had included even more of such details.

Titans from California's past evidently served as guardian angels to this colorful, phoenix theatre: Thomas Maguire, for fifty years a bold entrepreneur who made and lost a dozen fortunes; Dr. D. J. Robinson, his bitter rival; John McCullough, a brilliant actor-producer; and David Belasco, who, standing with spear in hand in the wings, watched with a keen, young eye. From the stage of San Francisco came actors who later became nationally famous artists: Lotta Crabtree, the Booths, Helena Modjeska, John McCullough, James Stark, Mrs. Kirby, Lawrence Barrett, and many others. Most of the world's greatest actors were drawn to the fabulous West at least once in their careers. The "divine" Sarah was there on four different tours, and Duse, and Coquelin, and Lillie Langtry, and Lola Montez, and Henry Irving, and Ellen Terry, and several others. In addition Gagey pauses to trace the theatrical activity of a host of lesser known Californians. Detailed accounts of their specific contributions to the San Francisco Stage are given.

Not only were San Franciscans insistent that a theatre be available to them at all times, but they were equally insistent that the theatre offer them a wide variety of dramatic genre. Consequently their dramatic fare through the years represented a wide range of theatrical taste. Minstrelsy was always popular. There were, often running simultaneously, "tableaux vivants," panoramas in which scenic effects were revealed by unrolling hundreds of feet of painted canvas, concerts, vaudeville and variety, opera, pantomime, burlesque drama and opera, and legitimate drama.

For students interested in both the San Francisco stage and the American stage as a whole, Gagey provides many descriptions of the theatre buildings of the times. He quotes newspaper accounts of the decor, stage dimensions and equipment. He outlines the prevailing box office and advertising policies. He presents con-

temporary reviews of the acting and illustrates profusely with photographs of the dramatic stars at the peak of their greatness. He describes hundreds of plays presented through the years. Finally, he includes a short evaluation of the impact of all of these on the public and points to the changes in dramatic taste with the progression of time.

Interesting sidelight details occur throughout the book. The famous *San Francisco Chronicle* began evidently as a dramatic news sheet in 1865, serving as a house organ for certain theatres in lieu of programs. With the advent of the continental telegraph, theatre managers began announcing the latest news from their stages as early as 1860, anticipating the modern newsreel and newscast by some fifty years. The first San Francisco theatre completely lighted by gas was erected in 1856, and the first theatre to be lighted by electricity was built twenty years later. A theatrical tour of Australia was evidently a standard way for an actor or producer to recoup his financial misfortunes in San Francisco.

Though Gagey skillfully makes his way through one hundred years of San Francisco theatre, two limiting factors seem evident to this reviewer. First, it is the unique method of the historian, it would seem, to gain access to the original source of historical data, test their accuracy and proceed to reconstruct the historical phenomena from them. The historian may then generalize to the extent to which the integrity of such historical data allow. Gagey very properly, in title page, preface and bibliography, acknowledges his great indebtedness to a six-hundred page effort in research entitled, *Annals of the San Francisco Stage*, written in 1937 by several authors under the auspices of the Federal Theatre Project. Gagey points out that such a compendious manuscript of composite research and authorship is bound to contain some factual errors, and states that he has made every effort to correct such errors. He goes on to say, "As I have not had access to the original sources, however, others may have escaped me." This would seem to be a rather severe qualification of any historical method, and it forced this reviewer to wonder just which facts could be accepted as historically true. Actually, the book might be more properly called a condensation of the earlier Federal Theatre research manuscript. A great part of the book describes in considerable detail the experiences of many lesser artists on the San Francisco stage. In the opinion of this reviewer the author could have made a more severe selection of historical detail. This would have allowed more opportunity for the verification of the historical data. It also occurred to this reader that the author might well have substituted other material for the account of the lesser figures of the San Francisco stage. For example, San Francisco is one of America's most international cities. A consideration would have been desirable of the theatrical activity of the foreign immigrants who settled in large numbers in San Francisco.

The second limitation is that Gagey's treatment of the San Francisco stage after the turn of the century seems somewhat anticlimactical. The last fifty years are covered in the final chapter of twenty-two pages. Perhaps this is because, as Gagey indicates, the twentieth century California Theatre is essentially a history of Broadway during the corresponding period. San Francisco, unable to develop a first class original drama of its own, admitted the superiority of Broadway by importing drama from the East. This, of course, was not unique with San Francisco, for it became the pattern of almost all American drama. Gagey laments the capitulation of "genuine" drama in the phoenix city "to the cheap standardization of the moving picture." It is the opinion of this reviewer that the motion pictures represent as genuine a form of dramatic art as the stage play, and that a closer relation probably exists between the spirit of the San Francisco stage and the spirit which has motivated the Hollywood phenomenon than Gagey cares to state. The urge for novelty and sensation which Gagey sees manifested in the extremely popular melodrama on the San Francisco stage may have found a new expression in the unparalleled melodramatic scenarios of the cinema. Viewed in this respect, Hollywood's prodigious growth represents an unbroken continuity of dramatic effort by the theatrically-minded people of California.

In spite of these two limitations, the reviewer believes that the book accomplishes its purpose of throwing light on an interesting and little-known aspect of the American Theatre. It should find many interested readers, particularly among the theatrically-interested people of California. Students of the history of the American Stage should find the book valuable as a secondary source.

HAROLD L. HAYES,
University of Minnesota
(Duluth Branch)

DRAMATIC ESSAYS OF THE NEOCLASSIC AGE. Edited by Henry Hitch Adams and

Baxter Hathaway. New York: Columbia University Press, 1950; pp. xix+412. $5.50.

This collection gathers together selections from the well known dramatic critics between 1660 and 1773 and adds interesting and valuable material that is little known, some of which has never before appeared in convenient form. All of the critics, with the exception of the German Lessing, are British or French. The work of famous and influential critics like Corneille, Rapin, Dryden, Dennis, Voltaire, and Diderot is pretty well represented, though no reader is ever satisfied by excerpts from his favorite. The editors explain their reluctant omission of Samuel Johnson, but offer no explanation for omitting Racine and Molière. The admittedly arbitrary starting date of 1660 rules out such neoclassical stalwarts as d'Aubignac and Chapelain. Among the valuable criticisms that have hitherto been difficult of access are extracts from Le Bossu (1675), La Motte (1730), Fontenelle (1742), and Sebastien Mercier (1773). The editors have provided readable English translations of all the French excerpts. Some readers will wish that they had also provided English translations of the many Latin quotations that appear throughout the volume.

The editors, with a commendable desire to exhibit the philosophical background of drama in the seventeenth and eighteenth centuries, have been tempted to include material that belongs to aesthetic rather than to dramatic criticism. In my opinion, the excerpts from Du Bos' *Critical Reflections on Poetry and Painting* (1719) and from Samuel Richardson's Postcript to *Clarissa* (1748) are justified, but I am not so sure about those from Francis Hutcheson, Levesque de Pouilly, and Edmund Burke.

This anthology, then, should prove useful to the student of drama and dramatic criticism. I cannot commend the editor's brief introduction so highly, however, for I find several misleading statements there. For example, we are told that at the Restoration the dramatic Rules "sprang to life full-blown, like Minerva from Jove's head." The editors must know better, to be sure, but such a sweeping denial of a century and a half of critical labor in Italy, Spain, France, and England, is dangerous doctrine. We are also told that the "Modern" dramatist could forsake the "Ancients" and "imitate Shakespeare, Fletcher, and Jonson or, perhaps, follow their practice of not imitating anybody." Shakespeare, Fletcher, and Jonson never imitated anybody, never imitated Seneca, Plautus, Terence, and the Italian poets? Furthermore, we are told that in the Restoration "unfortunately comedy did not have the critical backing of authority." The very critics selected here refute such a statement. On pp. 127-129, for example, we find Rapin's summary of "the most important rules of comedy" with specific reference to the practice of Menander and Terence. Was not John Dennis' attack (part of which is printed on pp. 208-210) on Steele's sentimental comedy backed by critical authority? Dennis certainly thought so. Even George Farquhar, who jibed at the moth-eaten tomes of Aristotle, Horace, Scaliger, and other famous critics, knew better than to discount altogether the Rules and the authorities. We may read what Farquhar said on p. 227 of *Dramatic Essays of the Neoclassic Age:*

> But are there no Rules, no Decorums, to be observed in comedy? Must we make the conditions of the English stage a state of anarchy? No, sir—for there are extremes in irregularity as dangerous to an author as too scrupulous a deference to criticism.

The reader of this collection may enjoy and profit from the critics represented, but he should always keep in mind that the dramatic theory and practice of the neoclassicists was deeply rooted in the theory and practice of the sixteenth century, which in turn owed much to the ancients. The editors, in their introduction, have not sufficiently emphasized, or so it seems to me, the continuity of dramatic criticism from the sixteenth through the eighteenth centuries.

Marvin T. Herrick,
University of Illinois

READING POETRY. By Fred B. Millett. New York: Harper and Brothers, 1950; pp. xii+260. $2.00.

READING FICTION. By Fred B. Millett. New York: Harper and Brothers, 1950; pp. x+269. $2.00.

READING DRAMA. By Fred B. Millett. New York: Harper and Brothers, 1950; pp. x+252. $2.00.

This trilogy is surprising—and different. No attempt has been made to present a historical survey, or an analysis based on the types of literature, or a "taste" of all the important authors. Neither is an "omnibus" treatment intended. The point of view is "new" and a refreshing one to find in the field of literature where scholars have been attempting to be comprehensive and/or profound. Professor Millett, director of the Honors College, Wesleyan University, says

"while training in the historical study of literature is obviously appropriate for all scholars and some teachers, training in the rigorous analysis of the aesthetic values of literature is what is most needed by students who, we hope, will become habitual readers of good literature."

Presented as A Method of Analysis with Selections for Study, each book begins with a selection (forty-six to eighty-eight pages) on the Elements. This is followed by the selections, commentaries, and questions, after which comes Appendix A: The Study of Literature (almost identical in all three books) and Appendix B: The Values of Poetry (or Fiction, or Drama).

Reading Poetry begins with seven Elements chapters in sixty-six pages. They deal with Substance, Structure, Rhythm, Sound-Pattern, Imagery, Figures and Symbols, and Directions for the Analysis. Poems, Commentaries, and Questions follow and are arranged according to Narrative Poems, Poems of Characterization, Descriptive Poems, Poems of Feeling and Emotion, and Philosophical Poems. The textual materials are stimulating and fresh; the style is conversational. Professor Millett's enthusiasm will help one overlook the occasional overly personal reactions. The poetry selections are purposely not extensive, but the fifty-one poems are notably successful in carrying out the author's "attempt to select texts worthy of close analysis." They are truly challenging in the best sense. More "moderns" appear that one would ordinarily expect. Because of the point of view behind their selection, they fit comfortably and significantly among the other first-rate selections. In many cases the questions that appear at the end of each poem are helpful. Sometimes, however, they may lead to frustration. If they need to be asked (and they do), more "clues" should be given to get a student looking for a solution. Perhaps it is intended that the teacher should get the thinking started (in which case the questions are not needed).

As mentioned, *Reading Fiction* and *Reading Drama* follow the same general plan as *Reading Poetry*. The ten short stories are well chosen (Anderson, Hemingway, Mansfield, Boyle, Welty, Conrad, James, Faulkner, Collier, and Kafka). The plays include "A Farewell Supper," Schnitzler; "The Will," Barrie; "Riders to the Sea," Synge; "Cathleen ni Houlihan," Yeats; "The Long Christmas Dinner," Wilder; and the three-act "Beyond the Horizon," O'Neill. The commentaries and questions are longer and are likely to be more helpful in these two books.

Probably some comment should be made concerning the chapters on Directions for the Analysis of Poetry/Fiction/Drama. As developed, such analyses would seem to require *exhausting* work as well as exhaustive study. However, this reviewer believes they are intended to involve only the sort of study any good interpretation class engages in every day. The books present a foundation upon which good teaching *may* be done. Let us hope no one takes the directions too determinedly for the study of *all* selections. Especially is this true when reading drama or fiction. In these cases, the reviewer believes the directions for analysis should be largely for the teacher. That sort of intensive study which opens avenues of increasing significance and pleasure when reading poetry may be deadening when applied to the reading of drama and fiction. Only as they approach the connotative suggestiveness of poetry would they need such intensive study.

The modern teacher of oral interpretation will find himself very much at home with professor Millett's "intensive reading" approach—perhaps more than most "regular" teachers of literature.

In conclusion, it should be pointed out that these books will not serve those who want everything in one text. Instead, they offer an excellent introduction with examples for study, and prepare the student to read freely in the world of literature that exists outside the text.

WILLIAM B. MCCOARD,
University of
Southern California

THE DEVELOPMENT OF ENGLISH DRAMA. An Anthology. Edited by Gerald Eades Bentley. New York: Appleton-Century-Crofts, Inc., 1950; pp. viii+823. $6.50.

THE BRITISH DRAMA. A Handbook and Brief Chronicle. By Alan S. Downer. New York: Appleton-Century-Crofts, Inc., 1950; pp. xi+397. $3.00.

In considering an anthology for adoption we ask, What are the plays in it? The twenty-three represented in *The Development of English Drama* are The Deluge, Abraham and Isaac, The Second Shepherd's Play, Everyman, Friar Bacon and Friar Bungay, Faustus, The Shoemakers' Holiday, The Knight of the Burning Pestle, The Alchemist, The White Devil, The Wild-Goose Chase, 'Tis Pity She's a Whore, The Indian Queen, All for Love, Love for Love, The Way of the World, The London Merchant, The West Indian, She Stoops to Conquer, The School for Scandal, London Assurance, Lady Windermere's Fan, The Second Mrs. Tanquerav,

It is reasonable that Shakespeare and Shaw are omitted, though the latter and Wilde were exact contemporaries. But should there be two plays of Congreve and none of Farquhar? Should eighteenth-century "sentimental comedy" (the forerunner of nineteenth century melodrama) be included, and its successor not be? Where is Tom Robertson? Such questions indicate the insoluble dilemmas that every anthologist faces: he wants to be inclusive but has not the space; he wants some fresh mounts instead of the old warhorses, but he has to include the latter. Compromises are inevitable, as here. Professor Bentley has edited the texts freely and added "hundreds of stage directions" so as to enable "undergraduates to follow the plays easily." His biographical notes and introductions are brief and excellent for their purpose. There is a brief bibliography.

Professor Downer's book, *The British Drama*, is also planned for the undergraduate beginner. His stated concern is to present the facts of literary and stage history so as "to focus attention on the development of the drama as a form of communication and artistic expression." He writes smoothly and with humor, but perhaps at times over the head of an average undergraduate. His chief emphasis is on what he calls the "panoramic" drama—the extended drama of the medieval tradition; and he devotes three of his eight chapters to its development from the early sixteenth century to the Commonwealth. Line-drawn illustrations and diagrams assist the text. There is a forty-one-page list of suggested readings. He carries his survey down to the present.

Both writers show a proper regard for the theatre as a medium for the drama, and for the drama as only wholly expressed in the theatre. At the same time they illustrate a way traditional in English departments of introducing students to the drama by giving them only English plays, most of them second-rate. The introductory course is the only one many students take, unless they have some Shakespeare in addition. The consequence is that they get an extremely marginal view of the drama as an international art. If any one play may be called the progenitor of modern drama, that play is not any of Shakespeare's, but Corneille's *the Cid*, and that derives, of course, from the Greeks. French dramatic literature (always excepting Shakespeare) is far richer than English. If a student is to get but one course in the drama, should not such a course deal with the greatest dramatists—the Greeks, Shakespeare, the seventeenth-century French masters, Ibsen, Shaw, and Chekhov—rather than occuping the beginner with such men as Webster or Dryden or Cumberland?

ALAN REYNOLDS THOMPSON,
University of California

THE BOOK OF THE PLAY. An Introduction to Drama. By Harold R. Walley. New York: Charles Scribner's Sons, 1950; pp. xviii+699. $4.00.

A TREASURY OF THE THEATRE (FROM HENRIK IBSEN TO ARTHUR MILLER). Edited by John Gassner. (Revised edition for colleges). New York: The Dryden Press, 1950; pp. xvi+1120. $5.50.

Professor Walley's *Book of the Play* is, as its subtitle indicates, another entrant into the already crowded field of texts for beginning drama courses. Exactly what type of students the text is planned for is not evident. The unwieldy amount of over-complicated and opinionated personal comment seems to make it unsuitable for lower division courses; the paucity of the plays included and the occasional dubiousness of their choice seem to limit its usefulness in upper division courses.

The book begins with an over-written and frequently self-contradictory section on The Art of Drama, marked by an over-all lack of a sense of proportion or of values and pervaded by confusion as to whether the stage is meant to convey reality or to conjure up illusion. On one page we read: "The purpose of *Hamlet* . . . is to give an audience the effect of actually being in Hamlet's situation," on the next: "No audience goes to a theatre to encounter reality; it goes to beguile itself with a waking dream." Many terms are wrongly defined; few are clearly defined; the instructor would have to give over too much class time to the elucidation or the refutation of the editor's remarks. A second introduction, The Development of Drama, is too generalized and too unconcrete to be of much value for the uninitiated student.

Each of the twelve plays included, we are assured, is "a masterpiece of its kind"; the twelve together form "the more memorable instances" of "the abiding achievement of drama." "Oedipus the King," "Hamlet," "Twelfth Night," "The Misanthrope," "The Way of the World," "Phaedra," and "The Playboy of the Western World" are indubitably masterpieces. The memorability or the master-craftsmanship of "An Enemy of the People," "The Sea Gull," "Desire under the Elms," "The Dream Play" and "Cyrano de Bergerac" is dubious. The first six plays are typed reasonably enough as Classical Tragedy, Romantic Trag-

edy, Romantic Comedy, Social Comedy, Comedy of Manners, and Tragedy of Sensibility. But the Ibsen choice is surely not the ideal example of the Problem Play; Chekhov's "Sea Gull" is surely something more than Realistic Drama; Synge's comedy something more than Folk Drama; one boggles at both adjective and substantive when "Desire under the Elms" stands for Naturalistic Tragedy; surely some easier and more frequently staged play than Strindberg's could be found for Symbolistic Drama; and one wonders whether The Virtuoso Play ("Cyrano") is a *type* like the others.

The introductions to the plays vary in value. The best are those to Molière and Chekhov; those to Congreve and Racine are good. One is definitely startled by some of the suggestions of further examples of types: "Ghosts" as a classical tragedy, "Marco's Millions" as a romantic tragedy, "You Can't Take It With You" as a comedy of manners, "The London Merchant," as a realistic drama! Possibly influenced by the editor's style, one feels he wrests his plays to his purposes on a Procrustean feather-mattress.

The volume includes nearly thirty pages of over-detailed questions and two short bibliographies.

John Gassner's *Treasury of the Theatre (From Henrik Ibsen to Arthur Miller)* is obviously destined to supplant all its competitors as a "core textbook" for courses in contemporary drama. Modestly labelled a revision of the "Ibsen to Odets" volume edited in 1940 by Mr. Gassner and two associates, the book is actually a completely new one, and the finest yet published to represent the drama of the first half of the century and its influences. The major revision, and the most important one in many respects, is, of course, that all of the critical material is now from the pen of the single editor, and is therefore distinguished throughout by his masterly combination of sound scholarship, encyclopaedic knowledge, philosophic understanding, keen technical perception, and, to use his own phrase, "socio-cultural" grasp of theatrical and dramatic problems. This critical material includes a general introduction, separate longish introductions to the four sections—"Realism and Naturalism," "Departures from Realism," "Modern Drama in England and Ireland," and "Modern American Drama"—and a critical and analytical preface to each play. In addition, the volume includes seventeen fine and carefully selected photographs, twenty-one more plays than the original volume's eighteen (and one substitution), and revised-to-1950 representative playlists and bibliographies.

Reprinted from the 1940 edition are Ibsen's "Hedda Gabler," Strindberg's "The Father," Hauptmann's "The Weavers," Chekhov's "The Cherry Orchard," Gorki's "The Lower Depths," Rostand's "Cyrano," Molnar's "Liliom," Pirandello's "Six Characters," Wilde's "Importance," Shaw's "Candida," Galsworthy's "Escape," Synge's "Riders to the Sea," Sherriff's "Journey's End," O'Neill's "Anna Christie," Stallings and Anderson's "What Price Glory," Anderson's "Elizabeth the Queen," and Connelly's "The Green Pastures." "Golden Boy" is substituted for Odets' "Awake and Sing." Added in the new edition are, in Mr. Gassner's first section, Ibsen's "Ghosts," Becque's "The Vultures," Wedekind's "The Tenor," and Tolstoy's "The Power of Darkness"; in his second section, Maeterlinck's "The Intruder," Strindberg's "There Are Crimes and Crimes," Capek's "R. U. R.," Lorca's "Blood Wedding," a selection from Brecht's "The Private Life of the Master Race," and Sartre's "The Flies"; in the British section, Barrie's "The Admirable Crichton," Lady Gregory's "The Workhouse Ward," O'Casey's "The Plough and the Stars," Maugham's "The Circle," and Coward's "Blithe Spirit"; and in the American section, O'Neill's "The Hairy Ape," Wilder's "Our Town," Hellman's "The Little Foxes," Saroyan's "My Heart's in the Highlands," Williams' "The Glass Menagerie," and Miller's "Death of a Salesman."

The inclusiveness of the above list, its combination of conventional and expected choices with fresh, intriguing, and otherwise un-get-at-able selections like the Coward, the Miller, the Lorca, the Brecht, and the Sartre, suggest that this is by far the most up-to-date and the richest anthology of modern drama yet to be prepared. The wealth of illustrative material is strengthened by the editor's unmatched critical treatment, sane, wise, and infinitely suggestive. "This," to quote the mild understatement of a *Theatre Arts* reviewer, "is quite an anthology." It became on publication date a *must* for any course in twentieth-century drama.

E. J. West,
University of Colorado

TESS IN THE THEATRE. Two Dramatizations of *Tess of the D'Urbervilles* by Thomas Hardy, one by Lorimer Stoddard. Edited with an Introduction by Marguerite Roberts. Toronto: University of Toronto Press, 1950: pp. cviii+225. $4.00.

As is indicated in the sub-title, this book contains three dramatizations of Thomas Hardy's *Tess of the D'Urbervilles* and a long introduc-

tion which presents the stage history of *Tess* and discusses Hardy's relation to the theatre. The three versions are Hardy's original adaptation of 1894-5; that of Lorimer Stoddard (1897), which was widely played in America by Mrs. Fiske; and Hardy's London version of 1923.

Any student of drama who hopes to get something from these dramatizations should begin with Hardy's novel. A study of the three versions compared with the novel will yield rich fruit for those interested in the problem of adapting plays from fiction. It seems to this reviewer that the plays are weak as compared with the novel. The incidents are disconnected and melodramatic, the dialogue is often obvious, particularly in exposition and preparation, and the characters are at times unmotivated. The plays lack the sweep of character and background that the novel affords.

Miss Roberts' long introduction is a scholarly piece of work. She gives not only a detailed history of *Tess* in the theatre, including some study of a number of other dramatizations of the novel, among them a grand opera version—but also an interesting picture of the late nineteenth- and early twentieth-century theatre in England. James M. Barrie, J. T. Grein, William Archer, Henry Arthur Jones, Granville Barker, all come into the picture, as do many other well-known and less well-known producers and actors.

It is to be doubted if any of the dramatic versions here given would still be effective in the theatre. However, the student of playwriting and of theatre history will find here some valuable material.

CLAUDE L. SHAVER,
Louisiana State University

RADIO PLAYS FOR YOUNG PEOPLE. Fifteen Great Stories Adapted for Royalty-Free Performance. By Walter Hackett. With an Introduction by Norman Corwin. Boston: Plays, Inc., 1950. pp. ix+277. $2.75.

THE STAGE AND THE SCHOOL. By Katharine Anne Ommanney and Pierce C. Ommanney. Revised edition. New York: Harper and Brothers, 1950. pp. xvi+571. $2.50.

Hackett's *Radio Plays for Young People* contains fifteen selected scripts which have been produced over the air. Rehearsals and production have helped minimize the need for smoothing transitions and production changes. Each play is an adaptation of a classic, and each keeps a remarkable unity, preserving the essence of mood, plot, and theme.

The pieces are excellently chosen. If the twenty-one page dramatization were a student's first introduction to Dickens' *A Tale of Two Cities* he could not be content until he had read the whole novel. What could be a better story for radio production than Guy de Maupassant's "The Necklace"? "The Young Man with the Cream Tarts," by Robert Louis Stevenson, should offer the zealous radio workshop group a challenge to create characterizations, sound effects, and musical aids of the highest quality. In this book are classics as familiar as Washington Irving's "Rip Van Winkle" and as strange though less familiar as Edward Everett Hale's "My Double and How He Undid Me."

Norman Corwin's keen, thought-provoking introduction to the volume justly praises the work for its attempt to have radio and television acquaint youth with worthwhile literature, the time for which is now appropriated to the "bang-bang of whodunits and the endless chasings of hoss opera."

The Ommanneys' book, *The Stage and the School*, has 571 pages of sound, well-organized material that should appeal to high school youngsters because it covers the wide field of drama and dramatics without being too general or too tedious. This second revised edition is brought up to date by its former author and her nephew, and is much more complete. In addition, many sections have been reworked and restated in more meaningful language.

As an improvement over the earlier edition, *The Stage and the School* treats each area of dramatic art as it relates to and influences other areas. The places of radio, television, and the cinema are given more emphasis and their current influence is considered throughout rather than in isolated units. The activities, assignments, and discussion problems are interesting, helpful, and free from busy work.

A most valuable section of the book is the appendices with their listings of films, recordings, and hints for teaching dramatics. Students should be especially grateful for the honest, straight-forward discussion, Considering a Career on Stage, Screen, Radio, or Television.

MARGARET PARRET,
Illinois State Normal University

HOW TO BECOME A SUCCESSFUL SPEAKER. A Brief, Practical Text for Adults. By Harold P. Zelko. New London, Connecticut: National Foremen's Institute, 1950. pp. xi+160. $2.50.

NOTES ON HOW TO BECOME A SUCCESSFUL SPEAKER. An Effective Speech Training Notebook. New London, Connecticut: National Foremen's Institute, 1950; pp. 40. $.50.

INSTRUCTOR'S GUIDE FOR DEVELOPING SUCCESSFUL SPEAKERS. A Practical Guide for Conducting Twelve Training Sessions. New London, Connecticut: National Foremen's Institute, 1950; pp. 112. $5.00.

The average class of adults, whether made up of community, industrial or other kindred spirits, usually shows a marked heterogeneity of previous educational experience. Unfortunately, many textbooks and other teaching aids available for such persons are written by laymen who have little knowledge of sound pedagogical principles. Professional writers, on the other hand, have written for adult classes as though they were made up of college graduates. Professor Zelko happily seems to have avoided both extremes in preparing his text and helps. From his academic background he has brought a knowledge of the fundamental principles of both teaching and public address. In his writing he aims constantly at the understanding of the adult student. Illustrations are derived from the office, home, or factory—not from the campus. While the great public speakers of the age are frequently referred to as examples, there are also many references to the types of speakers with whom we all come into contact everyday. The language used is that of the layman. Sentences are generally short and in the active voice. Much bold face type, as well as italics, is used to point up important ideas. All of this makes for easy reading.

The textbook proper is divided into three parts: Your Speech Is Important, with two chapters; Making Your Speech Effective, six chapters; and Speaking in Different Situations, four chapters. Part 2 in particular should be pleasing to the college-trained teacher of speech, for here, expressed in concise, clear terms, are the principles of public address which are stressed so repeatedly in public school and college classes. The forty-two pages of Part 3 attempt the large task of covering the whole field of public address from Informing, Persuading, and Radio, to Conference and Selling. The author, however, at no time seems to be trying to give more than a sample of what one needs to know for each speaking experience. In each case suitable reference is made to ideas previously covered in Part 2.

The Appendix contains a Sample Foreman's Speech, a Parliamentary Procedure Table, appraisal forms, Suggested Practice Projects, and Selected References. The last item is one not generally found in such textbooks, and is perhaps the most obvious clue to the author's identity as a college professor. The references, however, are excellent and would be a distinct advantage for the serious student who wants to continue to study speech after his short course ends.

Notes on How to Become a Successful Speaker is designed to serve the student as an aid in self-analysis, consideration of subjects for speeches, preparation and evaluation of speeches and conferences. The usual Introduction, Body, and Conclusion are supplanted by the more direct Who Cares? Prove It! Explain It! Get Down to Cases! and What Should I Do?

The *Instructor's Guide* will be welcomed not only by the new teacher of adults who hasn't many ideas on how to proceed, but also by the more experienced teacher who is looking for another approach. Its content has been derived from Professor Zelko's many years' experience in teaching adults in college extension, government, business, industry, and community classes, and from related surveys and analyses. The *Guide* is planned for a course of twelve two-hour sessions with fifteen or twenty students.

WILLIAM S. TACEY,
University of Pittsburgh

SPEECH PROJECT AND DRILL BOOK. By Leroy T. Laase. (Revised edition). Dubuque: William C. Brown Company, 1950; pp. ix+255. $2.25.

The manual here considered is a revised edition of the 1942 and 1947 printings. It appears in 8½x11 inch page size and is bound with wire coil binding to facilitate use by the student.

Part 1 contains two classes of projects: Forty-two speaking assignments and twenty-eight assignments which call for evaluation of speaking by the listener. The projects in speaking and listening are arranged in the form of a systematic progression that leads to the mastery of the basic principles of speech communication. Each assignment is briefly described and its specific objectives are clearly presented. The speech projects touch upon such matters as social adjustment, communication, bodily action, voice production and control, pronunciation and language, selection and organization of ideas in speaking, and choice and arrangement of material for oral interpretation.

Part 2 contains drill exercises in voice production, articulation, and pronunciation. The philosophy upon which the drill material is based is that speaking is a habit formation process. In conformity with this principle, the drill exercises are set forth to help the student achieve a cumulative development toward basic speech skills.

Among the most interesting and valuable features of this book are the excellent analysis blanks which appear in the Appendix. The four types of evaluation blanks are: 1. diagnosis of speech needs and abilities, 2. measurement of achievement in basic principles, 3. measurement of achievement in public speaking, and 4. measurement of achievement in reading aloud. The grading plan used is a nine-point scale and as such permits definite evaluation of speaking by degree of excellence.

Few critics will object to the speaking, listening, and drill projects which are presented. Mr. Laase has shown a fine sense of discrimination in his selection of materials as well as in the sequence in which the projects and drills appear. The achievement rating blanks may well be the answer to the problems of those teachers who are searching for a method of qualitative differentiation in the evaluation of speaking performances.

Speech Project and Drill Book is designed to be used either as a supplement to a standard textbook or independently. This reviewer believes that the book can more effectively be used to supplement a basic textbook. It might, however, be highly regarded as an independent textbook by teachers who place special emphasis on voice and diction.

WILLIAM M. SATTLER,
University of Michigan

SPEECH EDUCATION IN OHIO. A Research Survey of Speech Education in Ohio Schools for the Year of 1948-1949. By Franklin H. Knower. Published by the Department of Speech, Ohio State University, Columbus 10, Ohio; pp. v+157. No price.

In 1948, at the request of the Ohio Association of College Teachers of Speech, Dr. Franklin H. Knower conducted a survey of speech education in Ohio. The object was to determine the state of speech education in Ohio schools, to compare it with programs in other states, to determine what Ohio citizens, school administrators, and professors of education think of speech, and to obtain their recommendations. Data were secured from documentary records, reports, questionnaires, and interviews conducted by college speech students.

The book is divided into eleven chapters, each beginning with an explanation of the way in which a portion of the survey was conducted.

Of especial interest is an evaluation of speech training by people in various socio-economic groups, a record of their own speech training, and speech difficulties. The conclusion is that people in higher socio-economic groups realize more than those in lower groups that speech plays an important part in their success. Speech in the elementary school curriculum is also analyzed and one of the conclusions is that a better program of training in speech education is needed for grade teachers. A survey of the secondary schools leads to the recommendation that teachers of speech be prepared to do a better job of teaching functional speech activities.

Professors of education were asked to evaluate the speech problems of school personnel and the efficiency with which these persons use speech in their school work and in public relations. Also discussed are the teaching of speech, relationships of the speech and English programs, and professors' judgments concerning weaknesses in speech education.

Under Miscellaneous Information there is material about speech education conferences, national professional association memberships, and the results of a survey of discussion in Ohio, conducted by Dr. William E. Utterback.

The appendices contain copies of all the forms used; these will be of aid to others planning similar projects. A listing of the names and schools of all Ohio speech teachers is also appended.

The material in this booklet will be of interest to educators both in and out of the field of speech, and of special value to administrators. More information might have been included about speech correction in the secondary schools, but otherwise there is excellent and comprehensive selection of the topics and questions.

This survey is a valuable contribution to the field; a similar one should be made in every state.

ZELDA HORNER KOSH,
Arlington County Public Schools, Arlington, Virginia

LIVING SPEECH. By Gladys Louise Borchers. (Revised edition). New York: Harcourt, Brace and Company, 1949; pp. x+324. $1.72.

This text for the junior high school speech course has evidently been well tested through the classroom use of its first edition. Its style is

fresh, conversational, and well sprinkled with anecdotes pertaining to this particular age level.

The author's belief that the student can discover his own speech problems if he is encouraged to analyze everyday speaking situations influences the organization of the entire book. Before each principle is presented, meaningful illustrations and quoted conversations of teenagers are given to guide the student in the formulation of his own judgments on behaviors and skills of others and of himself.

The succession of topics is practical, with titles frankly intended to be popular: Making Muscles Talk, A Voice that Makes People Like You, Conversation and Interviews, Speaking in Class, Better Listening. The subjects then become more specific: clubs, reading aloud, group discussion, story telling, informal dramatics, and radio and television. Each topic is introduced with anecdotes; the discussion of principles is brief, but their practice is made certain in long lists of suggested activities. Many simple and animated reading selections are included.

Only the chapter on Listening is poorly motivated. It appears to be a recent addition, tacked-on and inconsequential. It suggests that improvement in listening is a goal in itself, and a rather dull one at that.

This book can be used effectively in conjunction with the English curriculum. It does not require specialized training to follow the many activities suggested.

The whole tone of the book continually emphasizes the concepts that speaking is a practical skill used in everyday situations, and that speaking is fun. It is regrettable that more high school students are not trained under such concepts.

ELISE HAHN,
University of California at Los Angeles

THE SPEAKING VOICE. By Ruth B. Manser and Leonard Finlan. New York: Longmans, Green and Company, 1950; pp. xii+404. $4.00.

VOICE AND DICTION HANDBOOK. By Louis Levy, Edward Mammen, and Robert Sonkin. New York: Prentice-Hall, Inc., 1950; pp. viii +112. $1.65.

It is obvious that both these books have been written by experienced teachers who know well what beginning students need to know. The usual textbook material has been condensed and presented in readable form and with a straightforwardness that is admirable. First things have been placed first, with not a trace of padding showing. No claims are made that anything is new; distinction rests solely upon the organization and the economy of style. In their succinct presentation, both books presuppose a well-trained teacher who can supplement the textbook and not lean upon it.

The Speaking Voice is concerned with voice improvement, "the development of an efficient and pleasing voice." The first part gives the essential information concerning the vocal mechanism. The speech sounds are explained separately, with phonetic symbols and selected word and sentence drills. A chapter is devoted to relaxation and one to confidence (a much more tactful title than "stage fright"); another discusses the importance of ear-training. The second part of the book is divided into chapters discussing functional vocal faults and their correction; for example, the breathy voice, the hoarse voice, faults in pitch, faults in inflection, etc. The authors make very clear that they are not concerned with vocal faults that are organic, and that medical help should be found at once if a fault seems to be chronic. They also make clear to the student that though a workable scientific knowledge of voice is necessary, improvement will depend mainly upon "conscientious practice in the use of an effective vocal technique."

Illustrations in *The Speaking Voice* give the necessary visual supplement to the scientific information; they are also kept to a minimum in number. Practice materials are well-placed throughout the book and a useful chart is included. The bibliography, in addition to giving a selection of books in the field, lists recordings which may be used as examples of good and sometimes bad speaking voices.

Voice and Diction Handbook is a small paperbound volume which covers the most necessary information for the student who is interested not only in improving his voice but in making speeches. It includes a study of phonetics and exercises for improving articulation, a chapter on vocabulary and one on pronunciation. Oral reading is discussed and a number of reading selections are given for practice work. I am sure that it must be the best bargain on the market. It will undoubtedly be used by adult groups and by many individuals who are anxious to improve their speech without the benefit of a teacher. It is written in a concise style and includes much that the beginner should know. As a college text, however, it would require much supplementation on the part of the teacher. I prefer separate books on public speaking, oral reading, and voice and diction,

or if they are all included, the broad title, *Speech*. However, a handbook seems to imply an omnibus of information, and *Voice and Diction Handbook* meets this requirement in an amazing fashion.

MARGARET ROBB,
University of Colorado

WRITING THE COLLEGE ORATION. A Treatise on the Rhetorical Principles of Oratorical Composition Involved in the College Contest Oration. By Egbert Ray Nichols. Redlands, California: Nichols Publishing House, 1950; pp. 220. $3.50.

Ought contest oratory to be outlawed, or at least politely ignored so that it will die a painless death? Or is there still a valid place in our schools and colleges for the form of activity in which the Bryans, La Follettes, Beveridges, Finleys, and Fosdicks sharpened their powers of speech? The author of this unique volume strongly believes there is.

In the conviction that the cure for oratory is better oratory, he has written primarily for those who direct and those who participate in oratorical contests. All who are interested in speech composition will, however, find parts of the book useful.

In the opinion of the reviewer, Professor Nichols might well have enlarged the application of the principles he sets forth to include more than the strict "contest" situation. A truly effective persuasive speech, moving in appeal and language, will move more than a synthetic audience at a speech contest. Chapel and assembly audiences, civic groups, church gatherings—it is my experience that these enjoy and respond to the genuine emotional appeal, well-phrased and presented, of an oration used for contest purposes. Despite the author's contest limitation, however, there is a reassuring emphasis on "having something worthwhile to say," on thorough preparation, and on careful composition.

The book is divided into three parts: Oratory in General, The College Oration, and Specimens of College Oratory Illustrative of Various Kinds and Types.

In the first division the author follows Brink's *Making of an Oration* in grouping all formal speaking under the headings of determinative, which aims at direct and specific action; and demonstrative, in which the response sought is less focused and immediate. In this second class he places contest oratory.

It is in Part 2 that Professor Nichols, out of his long experience as teacher and forensic director, makes his most significant contribution, discussing Principles, Attributes, Types, Structure, Style, and Writing of the college oration. The chapter on Kinds and Types of College Orations provides a stimulating analysis, one that takes sharp issue with those who hold that an "oration" must be of the problem-solving type.

Part 3 consists of thirty-nine college orations, profusely illustrating the six types discussed earlier, and ranging from Robert M. LaFollette's Iago of 1879 to a Pi Kappa Delta prize winner of 1949.

There is an extensive bibliography, which strangely omits such items as *Modern Eloquence* and *A History and Criticism of American Public Address*.

It is unfortunate that this book appears in mimeographed form and that it has not been more carefully edited. Despite these weaknesses, however, it makes available material to be found nowhere else and should prove useful as a handbook and for certain phases of advanced class work.

CARROLL P. LAHMAN,
Pasadena College

BRIEFLY NOTED

THE DEBATE ON THE AMERICAN REVOLUTION, 1761-1783. Edited by Max Beloff. (Vol. I of The British Political Tradition, edited by Alan Bullock and F. W. Deakin.) London: Nicholas Kaye, 1949; pp. xi+304. 12s. 6d.

THE DEBATE ON THE FRENCH REVOLUTION, 1789-1799. Edited by Alfred Cobban. (Vol. II of the British Political Tradition, edited by Alan Bullock and F. W. Deakin.) London: Nicholas Kaye, 1950; pp. xx+496. 12s. 6d.

In each of these convenient volumes the editor brings together, following a sensible and penetrating introduction, selections from live contemporary public address to form a consecutive history of the development and competition of political ideas as they acted and were acted upon in the two major assaults on the British constitution in the latter half of the eighteenth century. Neither is, in the full rhetorical sense, a debate, for selection and excerpting have eliminated "the large amount of now irrelevant detail or polemic," which obscure "the characteristic ideas and assumptions of the writer or speaker." Nevertheless, so far as someone else's selection may be satisfactory

to a rhetorical student, these volumes are welcome for the highlight they cast upon the progress of ideas in the controversies as a whole and in the discourses of the several debaters. It is all too easy in rhetorical studies to succumb to one's own imbalance, which, though different from the historian's and the political scientist's, is quite as serious. Any usable aid is not to be overlooked.

Though the books suffer, of course, from fragmentation, the first volume represents better the individual performances. It contains 25 selections in 300 pages; the second, 209 selections in 500 pages. The editors are experienced scholars in the fields represented. Beloff has edited *The Federalist* and has a book on *Jefferson and American Democracy*. Cobban has a book on Burke and another on Rousseau.

D. C. B.

THE PUPPET THEATRE IN AMERICA. A History: 1524 to 1948. By Paul McPharlin. New York: Harper and Brothers, 1949; pp. 506. $6.00.

Here is fascinating reading for those curious about the origins of puppetry in this country and contemporary puppet theatre. From early accounts of America, from playbills, newspapers, diaries, and conversations with old-time players, Mr. McPharlin has gathered material on early American puppet companies, European companies appearing in this country, Punch and Judy, frontier showmen, and vaudeville manikins. His long acquaintance and correspondence with present-day puppeteers are apparent in the final chapters on contemporary puppets. A list of puppeteers from 1524 to the present is included.

The book shows intensive research and careful organization, and is not without colorful and amusing details. If it leaves anything to be desired it is that more of the illustrations are not photographs rather than line drawings.

Nothing of this kind has before been attempted, and it may be a long time before anything as scholarly will again appear on the subject. *The Puppet Theatre* will serve as a fitting memorial to its author, who died while the book was in press. It was completed by his wife, Marjorie Batchelder McPharlin.

Jean Starr Wiksell,
Baton Rouge, Louisiana

KNOW YOURSELF. A Workbook for Those Who Stutter. By Bryng Bryngelson, Myfanwy E. Chapman, and Orvetta K. Hansen. (Revised edition). Minneapolis: Burgess Publishing Company, 1950; pp. iii+159. $2.00.

The revised edition of this excellent workbook for the less mature stutterer includes several changes. While the material is still largely pointed toward those who stutter, the scope has been broadened, making the book useful in work with individuals who have problems of adjustment to other kinds of differences. The explanations and discussions of such mental mechanisms as compensation, rationalization, projection, identification, etc., are well done, and appear to be the most important additions.

As in the first edition, the techniques used to help the stutterer acquire insights are prepared group assignments, home assignments, and skits. This material, however, has been enlarged and considerably altered.

Know Yourself, in its revised form, continues to be one of the few available sources of sound adaptable material for the clinician who works with the adolescent stutterer. The language and examples are, however, somewhat too simple for adult cases.

Frank Robinson,
Ohio State University

WRITING FOR THE SCREEN. By Clara Beranger. Dubuque, Iowa: Wm. C. Brown Co., 1950; pp. 199. $3.00.

Strict devotion to complete orientation greatly reduces the value of this work. In spite of her attempt at simplicity for the beginner, Miss Beranger has developed a text far too elementary and heavily laden with theory. The point of departure is a major problem facing writers in this field, and the author seems to have started *before* the relevant beginning.

Part I is an attempt to improve the student's taste and critical perception, to relate screen writing to other fields of creative writing, and to trace the development of a story from an idea. It is far too rambling, too repetitious, too cluttered with unstable theory. Her section dealing with the short story, the novel, the play, and the screenplay seems to be a defense of the publicity slogan "Movies are better than ever."

Where Part I fails, Part II succeeds, since the author deals with the concrete realities of the story, the treatment and the shooting script. The mechanics are treated with care and intelligence, and the entire section is flavored with one all-important feature: experience. If there is a flaw here it is merely that the reader is eager for more of this practical phase of screen writing. A list of reputable agents for the inexperienced writer, a glossary of cinema terms, and an actual shooting script are sound, valuable inclusions.

An expansion of Part II, and a condensation, if not an omission of Part I would have made this book required reading for any student in the field of dramatic arts.

ARCH LUSTBERG,
Catholic University of America

THE THEATRE ANNUAL, 1950. Vol. VIII. New York: The Theatre Library Association, 1950; pp. 81. $1.50.

Several scholarly articles appear in this small publication. E. J. West presents a well-documented argument that Shaw's criticism and rewriting of Shakespeare's *Cymbeline* was neither iconoclastic nor irreverent, but was a constructive, well-conceived labor of love. West bases his findings on the correspondence of Shaw and Ellen Terry, who was playing Imogen at the time. Robert Downing, in a clever and straightforward style, describes the duties and aspirations of the modern professional stage manager. Alois M. Nagler discusses the audience response of the German public to eighteenth-century drama as seen through the eyes of Gottsched, Lessing, and Schiller. Shirley S. Allen evaluates Samuel Phelps as the last member of the great English acting dynasty which included Betterton, Garrick, Kemble, Kean, and Macready. John Woodruff describes in a picturesque manner America's oldest living theatre—The Howard Athenaeum in Boston.

H. L. H.

SPEECHES AND DOCUMENTS ON THE BRITISH DOMINIONS, 1918-1931. Edited by Arthur B. Keith. London: Oxford University Press, 1948; pp. xlvii+501. $1.10.

This collection has been reprinted, having been first published in *The World's Classics* in 1932, and once reprinted in 1938. It traces through speeches, treaties, and government documents the constitutional growth of the Dominions toward national sovereignty, and the establishment of the Irish Free State.

Useful as a reference work, the volume contains many speeches delivered in the British and the Dominion Parliaments, as well as at Imperial Conferences, by such men as Lloyd George, J. C. Smuts, Sir John Simon, MacKenzie King, and Winston Churchill.

HALBERT E. GULLEY
University of Illinois

BRITISH DIARIES: An Annotated Bibliography of British Diaries Written between 1442 and 1942. Compiled by William Matthews. Berkeley and Los Angeles: University of California Press, 1950; pp. xxxiv+340. $3.75.

A chronological arrangement (year by year) and an alphabetical arrangement (by writer) of all personal, day-by-day records known to exist, published or unpublished, within the national and chronological limits of the title, with descriptive notes of scope, extent, identity and interests of writer, and special usefulness. Each item is listed and annotated under the year of the first entry, and there is a separate list, chronological, of all diaries which extend over ten years or more. Thus in searching for all items pertaining to a single year, one need search no more than the preceding ten annual groups of entries.

Like the compiler's *American Diaries*, a very valuable expediter of research and saver of eyesight and footsteps in many fields of scholarship, such as rhetoric and public address, phonetics, and the theatre.

D. C. B.

THE 1950 WEST POINT NATIONAL INVITATIONAL DEBATE TOURNAMENT AND BRIEF HISTORY OF DEBATING AT WEST POINT. The West Point Debate Council, United States Military Academy, West Point, N. Y.

This pamphlet will be of interest chiefly to past and future participants in the national debating tournaments at West Point. It provides a tabulation of the results of previous meetings, pictures of the 1950 winners, lists of the delegations in attendance, and an outline of the district organization and nominating committees. Some general interest will result from the inclusion of a history of forensic activity at the Military Academy.

E. RAY NICHOLS, JR.
University of Oregon

FDR: A PICTORIAL BIOGRAPHY. By Stefan Lorant. New York: Simon and Schuster, 1950; pp. 160. $3.95.

Anyone interested in a collection of Roosevelt pictures through the years is certain to be delighted with this 9" by 12" book. The quality of reproduction of old prints particularly deserves praise. The size of the book has enabled its compiler to do an excellent job of presenting FDR at the various stages of his life and in many activities during his development. Some readers will be less happy with the "accuracy" of the reading material, which often runs to several paragraphs or even a full page.

Those few, however, who criticize the captions will be pleased that these pictures are now widely available and will recognize that the reading material adds to the interest of the book for most people.

E. B.

AS FDR SAID, A TREASURY OF HIS SPEECHES, CONVERSATIONS, AND WRITINGS. Compiled by Frank Kingdon. New York: Duell, Sloan and Pearce, 1950; pp. 256. $2.50.

Mr. Kingdon has selected passages thought by him to be most characteristic of the late President's views and his ways of expressing those views. Eleven areas form chapter headings; the passages under each are excellently selected to convince the reader that Mr. Roosevelt was, indeed, the ultimate in effectiveness and mature judgment in each of the categories. To those who much admire Roosevelt, the book will prove a valuable source of additional proof of his omnipotent wisdom and cleverness. Serious students of FDR will find the book interesting, although of little help.

E. B.

SHOULD WE HAVE MORE TVA's? Reference Shelf, Vol. XXII, No. 2. Compiled by Walter M. Daniels. New York: H. W. Wilson Co., 1950; pp. 225. $1.75.

This is another valuable addition to the Reference Shelf series. It covers the highly controversial valley authority proposals for the Missouri, Columbia, and St. Lawrence rivers following the TVA pattern which is treated in the opening section of the book. Divergent points of view are supported with well-chosen articles reprinted from a wide variety of magazines, records, and reports. The volume will be a great help to students looking for a compact definition of valley authority programs and government excursions into industry.

CLIFTON CORNWELL, JR.
University of Missouri

THESAURUS OF BOOK DIGESTS. Compiled under the editorship of Hiram Haydn and Edmund Fuller. New York: Crown Publishers, 1950; pp. 831. $5.00.

A "concise digest and discussion of every book ever published that has achieved a permanent place in world literature" is the modest attempt of this reference book. It contains 2000 digests, each of which includes a concise, well-written synopsis and information concerning the critical or historical importance of the book. The volume also considers a number of authors who are remembered not for any one or two particular books but for the body of their work.

Books are listed alphabetically according to title. Two indices add much to the volume's usefulness. An Author Index lists all pages containing descriptions of the work of a given writer. A Character Index gives page references for the major fictional characters of all the books. Thus, the claim is made that here is "a cross-reference to [all] those fictional characters who have achieved a permanent place in world literature."

This book obviously will not satisfy all authorities in its choices, but it should prove a real asset to anyone with an interest in our literary heritage.

E. B.

BOOKS RECEIVED

THE COLLEGE RESEARCH PAPER. By Eugene F. Grewe and John F. Sullivan. Dubuque, Iowa: Wm. C. Brown Co., 1950; pp. xi+109. $1.50.

NAPOLEONIC PROPAGANDA. By Robert B. Holtman. Baton Rouge: Louisiana State University Press, 1950; pp. xv+272. $4.00.

FOUNDATIONS OF ENGLISH FOR FOREIGN STUDENTS. By Hugh Walpole. Chicago: University of Chicago Press, 1950; pp. viii+59. $1.00.

IN THE PERIODICALS

Laura Crowell, *Editor*

RHETORIC AND PUBLIC ADDRESS
LAURA CROWELL
University of Washington

DISCUSSION AND DEBATE
WESLEY WIKSELL
Louisiana State University

RADIO AND TELEVISION
HALE AARNES
Stephens College

DRAMA AND INTERPRETATION
ALBERT E. JOHNSON
University of Texas

LANGUAGE AND PHONETICS
BERT EMSLEY
Ohio State University

SPEECH SCIENCE
LORETTA WAGNER SMITH
Brooklyn College

THE TEACHING OF SPEECH
LEIGHTON BORIN
Northwestern University

PSYCHOLOGY AND PATHOLOGY OF SPEECH
DUANE C. SPRIESTERSBACH
State University of Iowa

RHETORIC AND PUBLIC ADDRESS

AUER, J. JEFFERY, "A Northern Whig and the Southern Cause," *The Southern Speech Journal*, XVI (September 1950), 15-39.

The acts of Tom Corwin in the campaigns of 1858-59-60, in securing a compromise in 1861, and in winning a diplomatic duel with the Southern envoy to Mexico, show him true throughout to the Whig doctrine: "support the Union at all costs, by opposing divisive movements, and by compromising when necessary."

COUSINS, NORMAN, "Woodrow Wilson and His Clients," *The Saturday Review of Literature*, XXXIII (September 23, 1950), 24-25.

Although Wilson has been termed "idealistic" and "impractical," succeeding events have shown that he perceived the basic needs of his country and the world. America must honor his convictions to honor his memory.

GILBERT, FELIX (ed.), "Hitler's Secret Records," *The Atlantic*, CLXXXVI (October 1950), 29-34. (November 1950), 42-48.

An American sergeant retrieved these fragmentary, unpublished stenographic reports of Hitler's talks with his generals. These portions give "an intimate record of Hitler's intuition and ignorance."

GOSNELL, HAROLD F., "Does Campaigning Make a Difference?" *The Public Opinion Quarterly*, XIV (Fall 1950), 413-418.

As to Gallup's view of campaigning as useless, the author declares, "Examination of the ten elections in which Franklin D. Roosevelt was a candidate, however, throws considerable doubt on this thesis. It is true that in some cases the candidate who is sure of victory need not campaign, but his opponent must still do so if he is to make a respectable showing and remain in politics. In many close elections vigorous campaigning may be the decisive factor."

HUTTEN, ERNEST H., "Induction as a Semantic Problem," *Analysis*, X (June 1950), 126-136.

A scholarly refutation of the traditional epistemological conception of induction in favor of a semantic one. He argues that "the semantic rules interpret a formal calculus, that is to say, a known meta-language is used to interpret an object-language. The rules establish the meaning of a sentence in the object-language by stating the conditions under which it is said to be true; and by experience we determine whether or not these conditions are fulfilled."

JANEWAY, ELIZABETH, "First Lady of the U. N.," *The New York Times Magazine*, XXII (October 22, 1950), 12, 61-65.

This is a vivid picture of the activities, beliefs, and procedures of Mrs. Roosevelt as Chairman of the Commission on Human Rights.

KECSKEMETI, PAUL, "Totalitarian Communications as a Means of Control," *The Public Opinion Quarterly*, XIV (Summer 1950), 224-234.

The writer analyzes the most important function of the manipulated stream of communications in a totalitarian state to be "providing information about what utterances and actions are considered 'loyal' and 'disloyal'-respectively."

KELSEN, HANS, "Causality and Imputation," *Ethics*, LXI (October 1950), 1-11.

Mr. Kelsen points out that "all social norms, not only those prescribing an omission, provide for certain behavior only under definite conditions . . ." and thus distinguishes imputation from causality.

LEE, ALFRED M., "Can the Individual Protect Himself Against Propaganda Not in His Interest?" *Social Forces*, XXIX (October 1950), 56-61.

Valuable contributions to general thought have been made by those who through the years have sought to puncture the special-interest propaganda; the contributions are inadequate to meet the need but are inspiring.

PICKERSGILL, J. W., "MacKenzie King's Speeches," *Queen's Quarterly*, LVII (Autumn 1950), 304-311.

The man who for ten years helped in the preparation of King's speeches points out the statesman's many revisions of his talks. Rejecting "flamboyant words," King depended upon precision in his speechmaking. "Whether they were written or 'off the cuff,' and regardless of how much help he got the speeches of MacKenzie King were always his own and collectively they contain a great deal of what he himself really was."

PORTER, WYNE W., "Toastmasters International," *Western Speech*, XIV (May 1950), 28-30.

The objective of the seven hundred clubs who carry on the standard program of speeches and discussions is declared to be "learning to speak by frequent practice in a friendly, informal atmosphere."

RYAN, CORNELIUS, "MacArthur: Man of Controversy," *The American Mercury*, LXXI (October 1950), 425-435.

MacArthur's Leyte speech, often criticized in America for its florid prose, was never intended for American ears and was precisely "the right kind of spirit-lifting and morale-building call to action that the Filipinos needed."

TUGWELL, R. G., "The Experimental Roosevelt," *The Political Quarterly*, XXXI (July-September 1950), 239-270.

This early adviser of Roosevelt analyzes his chief's presidential method as "thoroughly experimental about means and at the same time so doggedly determined to attain ends." He explains that Roosevelt did not "value any decision too highly."

VAN TASSEL, DAVID D., "Gentlemen of Property and Standing," *The New England Quarterly*, XXIII (September 1950), 307-319.

The writer pictures the thinking in America in 1850, the background against which Webster gave his Seventh of March Address, and analyzes the factors in the change in the opposition to his ideas during the months following its presentation.

ZELKO, HAROLD P., "Speech and Conference Leadership Training in American Industry," *Personnel*, XXVII (September 1950), 124-128.

Evidences of the interest, need and present day practices in speech training in American industry and business are presented; the author indicates a general plan for carrying on a program of effective speech training in these areas.

DISCUSSION AND DEBATE

ARNOLD, RUTH, and PHYLITA SHINNEMAN, "Annotated Bibliography of 1950-51 High School Debate Question," *Speech News: Illinois Speech Association*, (Fall 1950), 16-23.

Five areas of investigation in a "positive research program, the foundation of good debating," are given. This is followed by a bibliography which is intended to suggest a possible program of research and to illustrate the kind of material to be found. The divisions are: (1) Analysis: History and Origin, (2) Definitions, (3) Problems and Solutions: The Conflicting Opinions, and (4) General Sources.

BARNES, FRED P., "How Can Group Dynamics Be Applied to the School Staff?" *The Bulletin of the National Association of Secondary School Principals*, XXXIV (April 1950), 40-45.

The writer discusses the importance of Group Dynamics to school staffs, the postulation of group dynamics, the characteristics and conditions of groups, the leader role, the member role and technics for group self-improvement. He describes the *process observer*, the *group recorder* and *role playing* in group work.

BRADFORD, LELAND P., "Characteristics of Groups Basic to Adult Education, *Review of Educational Research* XX (June 1950), 185-197.

The writer examines (a) the need to educate and train people in more effective participation in group and community problem-solving and productive behavior, and (b) the need to make use of group and community forces on the individual to increase rather than to inhibit de-

sirable learning and satisfactory problem-solving. He analyzes some of the trends in the study of group discussion in the past few decades, reviews in some detail recent study and research in group behavior and leadership training, and suggests some of the areas of needed research and study in community structu.e and functioning. Seventy-five references are included in the bibliography.

BRADFORD, LELAND P., and MILDRED S. FENNER, "What Makes a Group Tick?" *National Education Association Journal*, XXXIX (February, March, April 1950), 126-127; 212-213; 256-258.

A detailed three-part case study of the problems of an executive committee of a local organization about to pass a resolution endorsing a campaign for a 12-month school year. The study is concluded with suggestions for better group discussions.

BRANDES, PAUL D., "The Mississippi Youth Congress," *The Southern Speech Journal*, XVI (September 1950), 40-49.

In addition to describing the efforts that have been made to vitalize drama and forensic activities in speech, the author gives the daily schedule of the 1950 Congress, which included activities in oratory, extempore speaking, impromptu speaking, parliamentary law, discussion and debate. He lists six advantages claimed by the proponents of this experiment and names suggestions for improving it.

COOPER, ALFRED M., "When You Conduct That Conference," *The Rotarian*, LXXVII (November 1950), 31.

Ten suggestions are listed for getting the members of a large group to participate in a discussion.

FAVEL, WILLIAM, "Four-Round Debate to a Decision," *Senior Scholastic*, LVI (April 26, 1950), 18.

A few simple rules are listed for high school students who are not acquainted with debating.

FAVEL, WILLIAM, "Now You're Talking," *Senior Scholastic*, LVI (May 10, 1950), 18.

The writer gives to high school students rules for being good conversationalists.

GRAVES, ALBERT D., "Group Processes in Training Administrators," *The Phi Delta Kappan*, XXXI (May 1950), 448.

The author describes an experiment in the Stanford University Summer Session course, "Organization and Administration of Elementary Schools," in which the class divided itself into committees to discuss major processes of school administration. Each group was organized with a chairman, a recorder, and an observer. The results and evaluation of the experiment are given.

KEOHANE, ROBERT E., "The Toleration of Ambiguity," *The School Review*, LVIII (March 1950), 129-130.

The writer observes that students are seldom encouraged to participate in class discussions and have little opportunity to hear opposing points of view. Through discussions, with great care in getting facts, the students themselves will make better judgments.

MILLS, GLEN E., "Abolish High School Speech Contests?" *Speech News: Illinois Speech Association*, (Fall 1950), 9-12.

After presenting pertinent sections of the six-page "Recommendations of the Contest Committee of the North Central Association" relative to its report of evils in music, art, and speech contests and its recommendation that all interscholastic competition in these fields be discontinued, the author presents four arguments which may be presented by speech teachers who propose a stand against the recommendation to their principals and superintendents. The author does not insist that all of the present methods of teaching are above reproach; he concludes, however, that improvement is a wiser course than discontinuance.

ROBIE, FRED S., "Teaching a Definition of Issues," *Bulletin of the Debating Association of Pennsylvania Colleges*, XVI (July 1950), 13-17.

Defining issues cannot be taught well, or even clearly, unless one can arrange to give many demonstrations on how it is done. Others can demonstrate it for the debaters, but if the director can do it himself, he will understand the problem of the debater in trying to learn it. The author describes a possible method.

SAMUELSON, PAUL A., "How Can Group Dynamics Be Applied to the School Staff?" *The Bulletin of the National Association of Secondary School Principals*, XXXIV (April 1950), 45-49.

The practical aspects of Group Dynamics as applied to a city high school staff are discussed and several problems are considered.

SILLARS, MALCOLM, "Concerning That Negative Burden of Proof," *The Forensic*, XXXVI (October 1950), 5-6.

Sillars refers to James N. Holm's article in

the Summer 1950 *Speech Activities* and argues that the negative has a burden of proof.

WALCH, J. WESTON, "Debates are Judged by Human Beings," *School Activities*, XXII (September 1950), 24-25.

Difficulties faced by debate judges as well as problems faced by the directors and debaters when debating before judges are here presented.

ZELKO, HAROLD P., "Debate Training and Human Relations: Consistent or Incompatible?" *Bulletin of the Debating Association of Pennsylvania Colleges*, XVI (July 1950), 12.

Even though debate involves taking sides, it is recommended that greater regard for the other person's point of view be emphasized. Examples are given of expressions which debaters say to each other that are intended to make the opponent look as small and ignorant as possible. Zelko concludes with five suggestions to debaters to make debate training and human relations more consistent with each other.

RADIO AND TELEVISION

ACE, GOODMAN, "TV and Radio (Action & A Good Five-Cent Cigar)," *The Saturday Review of Literature*, XXXIII (October 28, 1950), 46.

Television critics have been insisting that television success depends upon "action." This critic, after viewing Groucho Marx, says: ". . . but there are and will be shows which can be just as entertaining if a man sits there quietly smoking a cigar, and leering through his mustache."

"Ad Manager's Book Shelf," *Sponsor*, IV (November 1950), 32-33; 56-59.

What the advertising manager thinks of the available books on television and radio. An article of interest to teachers of programming, advertising, marketing, rhetoric, and dramatics.

ANDERSON, HAROLD A., "Efforts to Harness the New Media," *The School Review*, LVIII (September 1950), 315-317.

". . . the solution to the problem of the mass media of communication lies not in lamenting the inroads they have made on the time and attention of pupils nor in condemning their unfavorable influences on youth. Rather, the solution lies in finding ways in which the new media can supplement, and whenever desirable even replace, present school activities."

"Are You in the Middle of the Research Muddle?" *Sponsor*, IV (October 1950), 38-39; 65-68.

A sponsor's-eye view of eight radio and television audience rating services.

CROSBY, JOHN, "Seven Deadly Sins of the Air," *Life*, XXIX (November 6, 1950), 147-148.

Warns television against inheriting the sins of radio: (1) radio sold its soul to the advertiser; (2) radio never fully exploited its enormous possibilities; (3) radio consistently pandered to the lowest tastes and almost ignored the highest; (4) radio was morally irresponsible to the American people; (5) radio was avaricious; (6) radio created an insulting picture of the American people; and (7) radio was cowardly.

"Estimated Weekly Network Radio Program Costs: '50-'51 and Estimated Weekly Network TV Program Costs," *Variety*, CLXXX (November 15, 1950), 32, 34, 35, 38.

These presumably accurate estimates of current program costs, at the network level, will be of interest to all students of programming.

FAUGHT, MILLARD C., "TV: An Interim Summing-Up," *The Saturday Review of Literature*, XXXIII (August 26, 1950), 7-8; 29-34.

An important discussion of the economics of television programming. The author's conclusion: ". . . that Phonevision stands a chance of delivering television from the economic shackles of costly programming that now bind the feet of this infant giant."

Serious students of television will nod their heads to: "'The big problem with television,' complained one of its observers, 'is that it's hard to lie about it fast enough to keep up with the truth.'"

"General Sarnoff Meets the Press," *The American Mercury*, LXXI (October 1950), 410-418.

General Sarnoff's comments were made on an NBC broadcast of Meet the Press. "Certainly I am in favor of sticking to the truth, but the truth has to be transmitted in a way that people can understand and be attracted by it. Naked truth is like a naked body, it isn't as attractive as when it is properly dressed."

. . . . . .

"No, I think it (the Voice of America) ought to be a large affair, world-wide in scope. . . . It ought to be set up outside the State Department as a separate organization headed by a man of cabinet rank who would assist in making foreign policy as well as in interpreting it, but . . . it is necessary that the functions of

the Voice of America coordinate with the foreign policy of the State Department."

LITTLE, HELEN, and MARION GOUGH, "What You Should Know About Television," *House Beautiful*, XCII (August 1950), 72-73.

An evidence of the growing "impact" of television on the home in these United States.

MORTON, CHARLES W., "Accent on Living," *The Atlantic*, CLXXXVI (September 1950), 83-84.

Scathing indictment of the quality of constructive ingenuity currently being demonstrated on television commercials.

RICKEY, FRED, "Producing TV Programs—In Color," *Televiser*, VII (October 1950), 5-6.

"Color is economical. That may sound surprising to many who are familiar with the greatly increased cost of color films and advertisements in full color. But color television differs basically little in cost from present black and white television. The color picture is so much more rich and life-like that it is simpler, and therefore more economical, to create a pleasing television scene in color than it is to create an equal effect in black and white."

SELDES, GILBERT, "Can Hollywood Take Over Television?" *The Atlantic*, CLXXXVI (October 1950), 51-53.

The television people have an opportunity to create ". . . a kind of television that will fend off the incursions of Hollywood, a television they can afford to produce over many years, until the movies reluctantly learn that their twisted plots and thrills for adolescents will not capture the great audience at home any more than they captured and held the adult audiences in the movie theatres."

SHAYON, ROBERT LEWIS, "TV and Radio (Two Roads to Dilemma)," *The Saturday Review of Literature*, XXXIII (November 4, 1950), 28.

A consideration of the units which make for successful radio and television programs. The following program types are mentioned: comedy, news, quiz shows, music, talk programs, variety, and drama. The comparison of the two media provides valuable material for every thoughtful viewer and listener.

STERNER, ALICE P., "A Course of Study in Radio and Television Appreciation," *Audio-Visual Guide*, XVII (November 1950), 31-36.

The article presents six of Dr. Sterner's eight units in Television. The complete course of study also includes twenty-one units on radio. The units are set forth under the following structural keynotes: Aims, Methods, Television Questionnaire, Watching Activities, Other Activities, and Content.

DRAMA AND INTERPRETATION

BARRAULT, JEAN-LOUIS, "The Theatre and its Instrument," *Kenyon Review*, XII (Spring 1950), 219-223.

"It is by *friction between human beings brought into conflict within a certain space* that life can be recreated theatrically." The instrument of the theatre is the actor, but he must be specialized. He must become, like the übermarionette of Gordon Craig, an instrument perfected by years of study and ceaseless work.

BODYCOMBE, HAYDN, and ROBERT O. HAHN, "Shakespeare on High School Stages," *Educational Theatre Journal*, II (May 1950), 116-121.

"If high school students have to read" Shakespeare's plays, why not "produce them and let the student acquire understanding and appreciation through participation?" Teachers from two widely separated schools attest to the student interest in and audience success of *Macbeth* and *The Taming of the Shrew*.

CUNNINGHAM, J. V., "'Tragedy' in Shakespeare," *E L H, A Journal of English Literary History*, XVII (March 1950), 36-46.

From the twenty-four occurrences of the word *tragedy* or one of its derivatives in the works of Shakespeare, Cunningham believes that the dramatist (and the Elizabethans generally) meant to signify death—better still, violent and unexpected death. "If Elizabethan dramas often end in almost indiscriminate butchery, the intention, even if mistaken, is only to make them the more tragic."

DUNKEL, WILBUR D., "Ellen Kean's Appraisal of American Playgoers," *American Literature*, XXII (May 1950), 163-166.

Mrs. Kean's low appraisal of both the mass of playgoers and critics in America during 1846-1847 is revealed through four unpublished letters at the University of Rochester. Of a new English play, first tried in this country, she wrote: "They like it—but few know *why* they like it—because they have no *London criticisms* upon which to found their opinions."

GASSNER, JOHN, "Farewell to Aristotle," *Theatre Time*, II (Summer 1950), 109-112.

In our modern drama "it has been virtually a necessity for many playwrights to part ways

with Aristotle" and "if we are to make any progress at all in our time, we are likely to make more departures from the rules." The epic style of continental Europe, fostered chiefly by Brecht and used by some American playwrights, is a "final demonstration that in seeking to make new connections with the playgoer in modern life, the theatre has broken with Aristotle in vital respects."

GEOLY, ANDREW, "Costume Trends in the American Theatre," *Dramatics*, XXI (April 1950), 7-8.

In costuming a show and in the use of accessories the trend today among little theatres, schools, and colleges throughout the country is an approach to a professional presentation. "The non-professional threatre will not stand by to be outdone by a regular touring Broadway company."

HASTINGS, WILLIAM T., "The New Critics of Shakespeare," *The Shakespeare Quarterly*, I (July 1950), 165-176.

In their discussions of Shakespeare's plays, the new critics with their "new criticism" are quite unsatisfying. Their error is the treatment of Shakespeare's work as basically poetic rather than dramatic, as well as their ignorance of and disregard of Elizabethan meanings.

HOLADAY, ALLAN, "Thomas Heywood and the Puritans," *The Journal of English and Germanic Philology*, XLIX (April 1950), 192-203.

This article serves as a refutation of the statement that Heywood in his last years became a Puritan, specifically a Presbyterian. An ardent royalist, a humanitarian, and a loyal Anglican, as well as an active worker in the theatre damned by the Puritans, Heywood was as consistent in his beliefs in his latter days as in his earlier.

LEECH, CLIFFORD, "Restoration Tragedy: A Reconsideration," *The Durham University Journal*, XI (June 1950), 106-115.

Though Dryden, Orrery, Otway and others were relaxed in their comedies, they were conscious of the seriousness of their tragedies or heroic plays and aimed at "providing a pattern of behaviour, to be admired if not to be imitated." The governing aim of the tragic writers was "the exciting presentation of distressed nobility."

LEMBKE, RUSSELL W., "Critic *vs.* Artist," *Educational Theatre Journal*, II (May 1950), 148-153.

There are as many kinds of criticism as there are critics, as there are ways of perceiving; and all kinds are grist to the cultural mill. A stimulating and refreshing plea for Aristotelian moderation: one may enjoy both a creative work and all critical comments upon it.

OWEN, MARY GWEN, "The St. Paul Drama Festival," *Association of American Colleges Bulletin*, XXXVI (October 1950), 424-427.

Believing that violent competitive rivalry between colleges, particularly in athletics, dominates the complexion of one group's attitude toward others and that teachers in the fine arts can use their field to offset that domination, the four major St. Paul colleges inaugurated an unusual and rewarding cooperative drama festival. In three years six Shakespearean plays and Euripides' *The Trojan Women* have been successfully produced.

PRICE, LAWRENCE MARSDEN, "George Barnwell Abroad," *Comparative Literature*, II (Spring 1950), 126-156.

This is a review of the various translations and adaptations of Lillo's play and their success or failure on the Continent. As might be surmised, nowhere was it so successful as in its first English appearance since in neither France nor Germany "did there exist the substantial middle class for which it was written."

PICK, ROBERT, "The Precarious Profession," *The Saturday Review of Literature*, XXXIII (September 30, 1950), 8-9, 39-41.

A perceptive discussion of the difficulties and pitfalls that confront the translator. Adaptations of foreign plays meet with no prejudice whatever, Pick believes, because the version vanishes with its run. (He seems unaware, to cite but one instance, of Nathan's animadversions on Valency's *Madwoman*.) Although a perfect translation is a contradiction in terms, "no author can prevent his work's translation from assuming a life of its own. And that is precisely what a beautiful translation does."

SMITH, WARREN, "New Light on Stage Directions in Shakespeare," *Studies in Philology*, XLVII (April 1950), 173-181.

Smith believes that the stage directions of the pre-1623 quartos and the First Folio ("of surprisingly little help to the modern producer") were used to indicate intervals of silence as well as interruptions of the dialogue during battles, skirmishes, and murders. Furthermore, he believes that these notations were for the benefit not of the actors but rather of the prompter so that he would not commit the heinous sin of prompting the actors too soon.

WHELEN, FREDERICK L., "Theatrical Memoirs," *The Contemporary Review*, No. 1017 (September 1950), 159-162.

As one of the founders of the Stage Society, Whelen reminisces about its beginnings and some of its difficulties, about his work as secretary and reader of plays for Tree, and other matters. Particularly of interest is his account of the time he almost succeeded in bringing Reinhardt and his production of *Oedipus Rex* to London.

LANGUAGE AND PHONETICS

BLACK, JOHN W., "The Pressure Component in the Production of Consonants," *Journal of Speech and Hearing Disorders*, XV (September 1950), 207-210.

This study measured the relative amounts of air pressure in the mouth for voiced and voiceless consonants, continuants and plosives, of 21 subjects. Analyzing data obtained from a Hill stall-proximity indicator coupled with an adapted Pioneer rate-of-climb indicator in regard to 8 consonants, the investigator reported greater pressure for voiceless than voiced consonants, greater pressure for continuants than plosives, and greater pressure for consonants appearing earlier in words. He points out that although the voiced and voiceless counterparts are called homophonous by lipreaders the difference in their oral pressures may be accompanied by other distinguishing characteristics.

BOLINGER, DWIGHT L., "Rime, Assonance, and Morpheme Analysis," *Word*, VI (August 1950), 117-136.

Writers for *Word* are often more daring than others in their attack on creative aspects of language. Bolinger is concerned about phonestheme patterning in the vast pool of English forms which are interrelated through similarity of sound. It is not assumed that laws derived from the study will explain all the examples; the entire lexical spread must be examined, not a few catch words like *splash* and *splatter*.

CROSS, EPHRIAM, "Some Features of the Phonology of a Four-Year-Old Boy," *Word*, VI (August 1950), 137-140.

Observations from spontaneous speech, identifications from pictures, repetitions of correct pronunciations, stories told by him, recitations and songs, show interesting sound shifts, especially [f] to [θ] and [v] to [z]. The interdentals also became [s] or [z]. A year later although he exhibited "a considerable overlay that must be due to a reproduction of his mother's deliberate diction" he showed sporadic substitutions of the earlier types.

GODE-VON AESCH, A., "The Question of an International Auxiliary Language," *The Modern Language Forum*, XXXV (September-December 1950), 81-93.

The writer declares that "it may be stated as a general principle that whenever and wherever in the course of human history there was a need for an auxiliary medium of international communication, simultaneously and—as it were—as a functionally dependent corollary, the medium itself was present too." At present we have a vocabulary (but not a language) in the growing list of words in the world of science and technology. The International Auxiliary Language Association in the United States will publish this spring its first edition of the *Interlingua-English Dictionary*, which will contain some 27,000 entries of the currently international vocabulary.

GOLDENBERG, SAMUEL, "An Exploratory Study of Some Aspects of Idiopathic Language Retardation," *Journal of Speech and Hearing Disorders*, XV (September 1950), 221-233.

"An exploratory study interested primarily in the general intellectual and perceptual-motor characteristics of a group of children tentatively diagnosed idiopathic language retardation revealed wide differences among them as to intelligence, perceptual-motor functioning, and hearing acuity. It was suggested that severe intellectual retardation, brain injury, and hearing loss may account for numerous cases so diagnosed."

JONES, DANIEL, "Ida Ward and Harold Palmer," *Le Maitre Phonetique*, 3d Series, No. 93 (January-June 1950), 2-3, 4-7.

These brief eulogies are critical and factual, giving us indispensable information on the careers of two great phoneticians. Both began in humble positions: Miss Ward as a secondary school teacher and Palmer as a Berlitz language school employee. Miss Ward later became an authority on African languages and Palmer became adviser to the Japanese Ministry of Education. Both were associated with the Department of Phonetics at University College (University of London) and both were authors or co-authors of leading texts on intonation. These eulogies are in English but are printed in phonetic symbols.

KITCHIN, AILEEN T., "The Language Belongs to Them," *The English Journal*, XXXIX (September 1950), 373-379.

A teacher should teach her students how to "observe language at work," how to "classify the usages . . . according to the nature of the situation," and how to "make their own generalizations on the basis of their collected data." By passing these tools of the linguistic scientist on to her pupils the teacher develops their independence and confidence as well as the foundation for their "ultimate mastery of desired language skills."

MATTHEWS, W. K., "The Soviet Contribution to Linguistic Thought," *Archivum Linguisticum*, 2, Fasciculo 1 (1950), 1-23.

The author begins in this issue a survey of the development of Russian linguistic thought. He feels that "as in other intellectual fields, so here, the Russian mind inevitably emerges in its national idiosyncracy."

MCQUOWN, NORMAN A., "Review of *A Planned Auxiliary Language* by H. Jacob," *Language*, XXVI (January-March 1950), 175-185.

A detailed review covering, in addition to the familiar Esperanto, these forms: Ido, Occidental, Novial, Interlingua, and the efforts of the International Auxiliary Language Association. Jacob, less objective but also less academic than some scholars, strongly advocates an autonomous language.

METRAUX, RUTH W., "Speech Profiles of the Pre-School Child 18 to 54 months," *Journal of Speech and Hearing Disorders*, XV (March 1950), 37-53.

The phonetic materials and methods of this study are basic. Seven pre-school children were included in an investigation of larger scope. Summaries seem to indicate progress from negative speech attitudes with action predominating in the 18th month to considerable poise and positive communication with critical opinions and humorous banter in the 54th month.

SHAW, G. BERNARD, "The Problem of A Common Language," *The Atlantic*, CLXXXVI (October 1950), 61-62.

Shaw again answered the claim that a change to simplified spelling would be too costly by arguing that it is "Johnsonese" that we cannot afford. "I do not pretend to know what language will become international, though I agree with Mr. Bailey that it will not be an artificial one."

SPERBER, HANS, and JAMES N. TIDWELL, "Words and Phrases in American Politics," *American Speech*, XXV (May 1950), 91-100.

The international aspect of an ambitious project on European political words has had to be modified somewhat. We can learn much and more easily from American terms like "The Man on Horseback" and "Doughface." Sperber published *Einführung in die Bedeutungslehre* (Bonn and Leipzig) in 1923 but is now at Ohio State University, where this research on political words is centered.

WHITMORE, CHARLES E., "The Problem of a Universal Language," *The Scientific Monthly*, LXXI (November 1950), 337-342.

An appraisal of the difficulties which have defeated past attempts to establish an artificial language or to simplify an existing one. "To realize the force of the competition to which any artificial language is exposed is the first step toward understanding the problem; and it should make every enthusiast at least question the likelihood of any quick and easy solution."

SPEECH SCIENCE

BAKER, KATHERINE E., and RUTH C. WYLIE, "Transfer of Verbal Training to a Motor Task," *Journal of Experimental Psychology*, XL (October 1950), 632-638.

This experiment investigates the transfer effects of different amounts of verbal training upon the subsequent learning of a motor task. Three groups of 18 subjects had 0, 8, and 24 verbal training trials, respectively, before the 60 trials on the unexpected motor task. From the point of view of time as well as errors made in the first 30 trials, it was found that no significant transfer (or no transfer) followed 8 verbal training trials, but a significant amount of positive transfer to the performance of the motor task followed the 24 training trials.

BING, JENS, and KARSTEN KETTEL, "Attempts at the Formation of a Permanently Patent Osseus Fistula in Otosclerosis," *Acta Oto-Laryngologica*, Supplementum XCI (1950), 5-22.

An interim report of preliminary experimental and clinical examinations with polyethylene tubes begun on animals and then continued on humans. Nine of the ten patients had a "good improvement" in hearing without complaint of dizziness at the follow-up 6 to 9 months later. The authors stress strongly that the examinations were too few and the periods of observation too short for real evaluation of

the method, that the same result might have been obtained by the current method of operation, and that the only certainty is that the prosthesis caused no injury.

BURRIS-MEYER, HAROLD, and VINCENT MALLORY, "Sound in the Theatre II," *The Journal of the Acoustical Society of America*, XXII (March 1950), 256-259.

Achievement of satisfactory control of sound in the theatre demands a system which conforms to the various requirements for use, operation, and maintenance. To develop such a system the set-up and operation sheets of many productions over the last 15 years were studied. The Mark II system has these advantages: a) portability—it can be handled by two men; b) flexibility—it can be expanded or reduced as demands vary; c) maintenance—units are interchangeable; d) ease of operation—it has a comparatively small console; e) economy—both in time and equipment.

EDMONDSON, HAROLD S., and ELINOR M. HORWITZ, "Cues for Vowel Discrimination," *Journal of Speech and Hearing Disorders*, XV (September 1950), 202-206.

In order to test the hypothesis that the cue to vowel discrimination lies in the frequency placement of two or more energy regions a group of twenty male speech students spoke 5 words, each containing one of the 5 front vowels, into the microphone of the sound spectograph; also 5 male speech students enunciated 8 vowels on fifteen consecutive days. The authors interpret their findings as showing that these frequencies are not sufficient cues for the listener to identify the vowels.

FLETCHER, HARVEY, "A Method of Calculating Hearing Loss for Speech from an Audiogram," *Acta Oto-Laryngologica*, Supplementum XC (1950), 26-36.

The investigator develops a formula for calculating hearing loss for speech from an audiogram showing the hearing loss for a series of pure tones. A simplified computational rule is to "examine the hearing losses measured by means of the audiometer at the three frequencies 500, 1000 and 2000 cps, and to take the average of the two smallest values of losses."

GLORIG, ARAM, "The Relation of Streptomycin and Dihydrostreptomycin to Hearing and the Vestibular Apparatus," *The Journal of Speech and Hearing Disorders*, XV (June 1950), 124-128.

The first experiment with approximately fifty cases was carried on at a tuberculosis hospital in Laurel Heights, Connecticut, over a two-year period. For 120 days the patient was given 2 grams of streptomycin daily; during treatment pure tone audiograms were done weekly, and then monthly for a year. The study of the effect of dihydrostreptomycin was carried on similarly, except that the patients were placed in groups, each group receiving a different dosage. Glorig concludes that in the majority of cases either drug given in doses of more than one gram daily produces irreversible changes in both divisions of the eighth nerve.

GREGG, LEE W., and W. J. BROGDEN, "The Relation between Reaction Time and the Duration of the Auditory Stimulus," *The Journal of Comparative and Physiological Psychology*, XLIII (October 1950), 389-395.

Twenty trials of each of 6 durations were presented to 72 University of Wisconsin students. The evidence indicates that "reaction time to the auditory stimulus as a function of stimulus duration is the primary relation and that this relation is merely reflected by the relation of duration to the differences in reaction time made to fixed duration and response terminated stimuli."

OGDEN, FRED W., "Effect of Gunfire upon Auditory Acuity for Pure Tones and the Efficacy of Ear Plugs as Protectors," *The Laryngoscope*, LX (October 1950), 993-1012.

The high tone hearing loss subsequent to exposure to noise of gunfire is recovered within 24 to 48 hours. Students without ear protection during a six weeks' course in flexible gunnery had significant high tone losses, whereas those who wore one of five types of ear plugs had non-significant average high tone losses during the course.

REITH, A., "The Operation for Relief of Bilateral Vocal Cord Paralysis," *The Journal of Laryngology and Otology*, LXIV (October 1950), 632-639.

Removal of the uni- or bilateral adductor plus appropriate post-operative treatment means "that the narrow glottis increases to 10-12-14 mm. and so from the point of view of the airway perfect results are secured. The developing false cord sound safeguards loudness of speech."

WEBSTER, J. C., HAROLD W. HIMES, and MALCOLM LICHTENSTEIN, "San Diego County Fair Hearing Survey," *The Journal of the Acoustical Society of America*, XXII (July 1950), 473-483.

A phonographically recorded test of the ability to hear pure tones was administered to 3666 visitors at the 1948 San Diego County Fair. Absolute thresholds were found at five frequencies and masked thresholds at two frequencies. An analysis of the results was made according to the age, sex, musical training, past noise environment, and awareness of hearing difficulties. The results of the authors' survey indicate that hearing loss is not normally distributed for the population as a whole, and that absolute hearing loss, as well as its dispersion and skewness, increases with age and frequency, and that hearing loss is directly related to the past noise environment and awareness of hearing difficulties and inversely related to musical training.

THE TEACHING OF SPEECH

BYERS, BURTON H., "Speech in the Prediction of Teaching Success," *Peabody Journal of Education*, XXVIII (September 1950), 80-85.

Pointing to the "disappointing" results in 23 studies of the prediction of teaching success, the author declares, "Skill in speaking . . . is seldom measured and less often recognized in research dealing with the prediction of teaching success." He concludes by declaring that he "suspects that an accurate measure of teaching success coupled with an equally accurate measure of speaking efficiency would yield a magnificent positive correlation, or, to paraphrase Quintilian, that a successful teacher may be defined as a good man skilled in speaking."

DUNCAN, MELBA H., "Children with Foreign Accents," *Today's Health*, XXVIII (September 1950), 28-29; 54-55.

From a chapter of *Speech Problems of Children*, prepared by the American Speech and Hearing Association for the National Society for Crippled Children and Adults and edited by Wendell Johnson. "The actual work of teaching a person how to change from one language to another is extremely complicated and can rarely be done except by a person who has already acquired some special skill in handling speech problems." Such a teacher must have some understanding of the phonetic structure of both languages and also of the muscular adjustments necessary as well as a trained ear with which to meet practical situations.

FOLEY, LOUIS, "Textbooks Plus the Teacher's Voice," *The Journal of Education*, CXXXIII (October 1950), 206-209.

The author puts the case for oral instruction and particularly for a teacher's oral reading in class, emphasizing the necessity of doing a good job.

LANG, WILLIAM C., "On Oratory," *Speech Activities*, VI (Autumn 1950), 124.

A philosophy for the writing and delivering of an oration, emphasizing valid content, expert expression, and a lively sense of communication.

PARENT, NORMA, "Speech Techniques and Children's Literature," *Elementary English*, XXVII (November 1950), 450-453.

Stressing the value of recreating literature for and with children, the author declares that the teacher needs special speech training in order to gain the maximum communication.

PEINS, MARYANN, "Speech Techniques for the Classroom," *Elementary English*, XXVII (November 1950), 446-449.

Choral speaking, pantomime, creative dramatics and speech games are explained as techniques by which speech training can be used "as an integral part of the elementary classroom procedures."

PRONOVOST, WILBERT, "A Coordinated Program for Teaching Effective Speaking," *The Elementary School Journal*, LI (September 1950), 31-34.

The author declares that, although most teachers attempt to develop the skills considered important for elementary school children, they provide speech opportunities without any training on *how* the talking should be done. He suggests that good speech training provides: (1) motivation creating a desire for good speech; (2) standards of evaluation for the children's use; (3) short periods given to the development of specific speech skills; (4) frequent opportunities to apply these skills in practical situations all through the curriculum.

THELEN, HERBERT A., "Human Dynamics in the Classroom," *The Journal of Social Issues*, VI No. 2 (1950), 30-55.

A body of ideas developed at the Human Dynamics Laboratory (University of Chicago) is presented with explanations and suggestions for classroom application. Significant principles include these: "The potency for the pupil of the classroom group depends upon the extent to which it enables him to meet his needs . . ."; "Learning to meet needs effectively is basically the problem of learning the experimental method through application to real, personally-

involving problems . . ."; "Anxiety over internalized interpersonal (group membership) conflict takes priority over and interferes with motivation to learn lesson content . . ."; "Learning will be most effective under proper operation of the Principle of Least Group Size."

PSYCHOLOGY AND PATHOLOGY OF SPEECH

BEASLEY, WILLIS C., and HARRY ROSENWASSER, "Determining Factors in Composing and Analyzing Speech; Hearing Tests, Part I: The Influence of Frequency Composition of the Speech Sounds on the Articulation Curves as Related to Pattern of Hearing Loss," *The Laryngoscope*, LX (July 1950), 658-679.

This study offers a method of standardization of speech audiometry. Using the Beasley Differential Speech-Hearing Test, which consists of monosyllabic words (consonant-vowel-consonant), the authors determined the energy-frequency characteristics of the test words and divided them into groups of high frequency and low frequency words. The results on both normal and hard of hearing groups have been analyzed to determine whether the high frequency and low frequency articulation curves show any consistent relationship to pure tone audiogram patterns.

The present study indicates that the subject test has some practical significance in evaluating end results after the fenestration operation and the specific nature of hearing improvement through the use of each of several different models of hearing aids for a given patient. The authors indicate that further research along these lines is under way.

BOBATH, K., and B. BOBATH, "Spastic Paralysis, Treatment of, By the Use of Reflex Inhibition," *British Journal of Physical Medicine*, XIII (June 1950), 121-127.

A method of restoring lost cortical inhibitory control to the spastic patient is described.

BRODA, DANIEL C., CARROLL E. IZARD, and WILLIAM M. CRUIKSHANK, "Thematic Apperception Reactions of Crippled Children," *Journal of Clinical Psychology*, VI (July 1950), 243-248.

The Symonds Picture Story test was used to examine the needs, problems and attitudes of 30 children, ranging in age from ten to twenty years, who had one of the following crippled conditions: cerebral palsy, arthritis, rheumatic fever, or poliomyelitis. The test results showed that these children had need of and were striving for social acceptance particularly among their peers, and that feelings of fear were coupled with a desire to experience social participation. The authors feel that the test is useful for revealing extreme maladjustments in subjects of pubescent and post-pubescent ages.

BURCH, LEWIS J., "Protect Your Child's Hearing," *Parent's Magazine*, XXV (November 1950), 43, 70-71.

Beginning with a simple description of the middle ear and Eustachian tube, the author describes the more common causes of childhood ear infections. He outlines the treatment, both home and medical, for these infections and presents a succinct program of preventative measures to be taken against those infections which might lead to loss of hearing.

CAILLET, RENE, "Neuromuscular Re-education in the Rehabilitation of Cerebral Palsy," *Occupational Therapy and Rehabilitation*, XXIX (August 1950), 205-214.

A discussion of neuromuscular re-education employing specific active-resisted exercises.

DICKSON, E. D. D., and D. L. CHADWICK, "Speech Audiometry in the Assessment of Deafness," *The Journal of Laryngology and Otology*, LXIV (August 1950), 464-481.

The authors describe the apparatus and procedure which they use for free-field speech audiometry. Data are presented to demonstrate ways in which this technique may be used to evaluate the severity of a hearing loss, various makes of hearing aids, and the effectiveness of fenestration operations.

FAY, TEMPLE, "Cerebral Palsy, Medical Considerations and Classification," *The American Journal of Psychiatry*, CVII (September 1950), 180-185.

The author discusses the need for more medical interest in cerebral palsy, better differential diagnosis to determine educable groups, and better coordination of all specialists needed to effect rehabilitation.

FOWLER, EDMUND PRINCE, "The Recruitment of Loudness Phenomenon," *The Laryngoscope*, LX (July 1950), 680-695.

The loudness function of the ear and the recruitment of loudness phenomenon are extensively discussed, followed by a description of various methods for measuring recruitment. Dr. Fowler then discusses the use of these meth

ods in differential diagnosis of middle and inner ear pathology and in malingering tests.

GORE, BEATRICE, "Looking Ahead for Cerebral Palsied Children," *California Journal of Secondary Education*, XXV (October 1950), 357-361.

Progress in developing a program of medical and educational rehabilitation for the cerebral palsied child in California is discussed.

GREENBERG, HAROLD A., "Problems of Parents of Handicapped Children," *Journal of Exceptional Children*, XVII (October 1950), 1-7, 23-24.

Dr. Greenberg outlines the problems of handicapped children and discusses them in terms of causal factors, signs of trouble, prevention and treatment.

GUILD, STACY R., "The Progression of Impaired Hearing for Tones During Childhood," *Laryngoscope*, LX (September 1950), 885-911.

The etiology of an "abrupt" type of loss in the high frequencies of children is discussed. On the basis of previous research and the detailed study of four cases, the author concludes that the impairment progresses gradually and that its etiology is as yet unknown.

HUBER, MARY, "A Child's First Books," *The Crippled Child*, XXVIII (August 1950), 23-29.

The article consists of a bibliography, with annotations, of materials for reading aloud to the speech-handicapped child.

JEGEL, ADOLF, "Psychopathological Aspects of Deafness," *The Journal of Nervous and Mental Diseases*, CXXII (October 1950), 322-346.

". . . the deaf person differs from the one with normal hearing in that the safety valve of exchange of views is not so effective. . . . What the deaf have in common is discouragement about conquering the hearing world, often resulting in resentment. A better understanding of all problems with which the deaf have to cope will make it easier to lift their isolation by manifold means and show us how to treat the psychoneurosis behind the defenses of the deaf patient."

KASTEIN, SHULAMITH, "Speech Hygiene, Guidance for Parents with Cerebral Palsied Children." *Cerebral Palsy Review*, XI (October 1950), 8-11, (November 1950), 4-5, 9-10, 13-19.

An experimental program for cerebral palsy and delayed speech at the Pediatric Cerebral Palsy Clinic, Vanderbilt Clinic, Columbia Presbyterian Medical Center, is outlined. The program consists of individual speech therapy and group meetings for parents. The author discusses typical questions from parents about ways of developing speech in the cerebral palsied child, and outlines the techniques used by the therapist and parents for improving his speech. Emphasis in therapy is placed upon the development of feelings of security and of the need for verbal communication.

MARTIN, HAYES, "The Incidence of Total Laryngectomy," *The Annals of Otology, Rhinology and Laryngology*, LIX (June 1950), 359-363.

The author discusses a survey made to determine the frequency of total laryngectomy. During 1947 approximately 846 such operations were performed in the United States.

SCHUKNECHT, HAROLD F., "A Clinical Study of Auditory Damage Following Blows to the Head," *The Annals of Otology, Rhinology, and Laryngology*, LIX (June 1950), 331-358.

Seventeen cases of deafness following head injury were studied. Many of the patients evidenced a hearing loss which was most severe for 4096 cycles.

SNOW, WILLIAM BENHAM, and BEATRICE FIELDS, "Music as an Adjunct in the Training of Children with Cerebral Palsy," *Occupational Therapy and Rehabilitation*, XXIX (June 1950), 147-156.

The authors discuss methods used in making music a functional tool in the general rehabilitation of the cerebral palsied child and the progress shown by an experimental group of children with this handicap after one and one half years during which time music was an important part of the therapy.

WOODMAN, DE GRAAF, and DOREEN POLLOCK, "Bilateral Abductor Paralysis. The Postoperative Care and Speech Therapy Following Arytenoidectomy," *Laryngoscope*, LX (August 1950), 832-839.

The postoperative care of cases operated upon for bilateral abductor paralysis is considered. The discussion of speech therapy covers the vocal symptoms of cases after arytenoidectomy, the aims and techniques of therapy, and the length of treatment usually required for voice improvement.

EQUIPMENT

WILLIAM J. TEMPLE, *Editor*

New Portable Tape Recorder

The most impressive portable tape recorder I have seen is the new dual-track, dual-speed Ampex 400. At 7.5″ per second, the frequency response is uniform from 30 to 15,000 cycles per second plus or minus 4 decibels (plus or minus 2 decibels from 70 to 10,000 cycles). At 15 inches per second, the response is uniform plus or minus 2 decibels from 50 to 15,000 cycles. At the peak recording level, the total harmonic distortion is less than 3 per cent, and the signal-to-noise ratio is better than 55 decibels. Flutter and wow are less than 0.2 per cent (r.m.s.) at 15″ per second, and less than 0.25 per cent at 7.5″ per second. (If you need help in interpreting figures like these, see my column in the November, 1950, issue of *Scholastic Teacher* and C. J. LeBel's article in the December, 1950, issue of *QJS*.)

On this machine, you can check the bias with the VU meter; the tape is lifted from the heads to save wear in fast forward and rewind speeds.

The Ampex 400 is not light in weight or cheap (62 lb.; $795 without microphone or loudspeaker), but its performance has quality previously obtainable only in the larger and even more expensive machines.

Shortages

Shortages of materials began to appear even before the declaration of national emergency. Prices of some electroacoustic devices have gone up and deliveries have been delayed. If you do not already have an adequate kit of spare tubes and parts for your sound equipment you may find yourself in an embarrassing situation when normal wear and aging result in breakdowns.

Loudspeaker Enclosures

Members of the Audio Group of the Institute of Radio Engineers have received copies of a paper by Dr. Leo Beranek of the Acoustics Laboratory, Massachusetts Institute of Technology, on the design of loudspeaker enclosures, particularly the totally enclosed type. He says they need not be as large in volume as has been supposed.

The Permoflux Corporation recommends completely enclosed baffles for the Royal Eight loudspeakers. One of these 8-inch speakers is said to perform as well as a 12-inch speaker, although it requires a much smaller enclosure for proper baffling. If you have room for a 12-inch speaker, using three Royal Eights is recommended instead, in a single 17″x30″x36″ box, for greater power output, better sound distribution, and freedom from distortion due to overloading at high levels. Write the company at 4900 West Grand Ave., Chicago 39, for details. I heard four Royal Eights in a single baffle at the Audio Fair last October, and they sounded very good indeed.

Educational FM Broadcasting Made Easier

The FCC has taken two more steps to encourage schools to set up their own FM broadcasting stations. Effective last September, it established a new grade of operator's permit (Radiotelephone Third Class) for FM stations up to 10 watts. The examination for this license consists of questions on the basic law regulating radio in this country and on basic operating practice—no theory. High school student announcers are passing it.

Effective January 25, 1951, another new FCC rule permits remote-control operation of low-power noncommercial FM stations under certain conditions. Both of these steps reduce necessary operating expense considerably. In this new light, you should now re-read the article by Herold T. Ross in the February, 1950, *QJS*.

Annual IRE Meeting and Radio Show

The 1951 National Convention of the Institute of Radio Engineers will be held March 19-22 at the Waldorf Astoria in New York. The manufacturers' exhibits will be in Grand Central Palace. At least one half-day session will be devoted to audio matters, and a section of the third floor of Grand Central Palace will be set aside for small audio theatres where manufacturers can demonstrate sound reproducing equipment. A panel discussion of "Loudspeakers" is expected to provide some lively (and perhaps loud) speaking.

TURNTABLE STROBOSCOPES

Eighty different phonograph turntable speeds, from 50 to 110.77 revolutions per minute (including the old standard 78, actually 78.26 r.p.m.), can be checked with the stroboscope disks made by Lewis Scriven, 24 South Portland Ave., Brooklyn 17, N. Y. Singly, $0.15 each, postpaid.

A single card carrying markings for 78.26, 45, and 33.33 r.p.m. was given away at the Audio Fair by Midway Radio and Television Corp., 60 West 45th St., New York 19, N. Y.

COMMENTARIES

IN-SERVICE SCHOLARSHIPS IN RADIO

The University of Nebraska has found one solution to the problem of providing satisfactory laboratory experience for students planning to enter radio. Each year the stations in the greater Omaha-Lincoln area are requested to set aside $225 for a scholarship fund. Each station participating then receives the recommendations of three outstanding radio students. From these three candidates the station selects a trainee who reports to the station daily throughout the nine-week summer period. The student's training is divided into two parts. First he spends at least a day in each of the major departments of the station, where he is encouraged to ask questions. When the station management and the staff are satisfied that the student understands the station's operation, the second or specialized part of the training begins: The trainee works in the area that best suits his interests and aptitudes. The usual choice is music, continuity, news, or announcing.

The advantages to the student are varied. First, he gets the $225 set aside for him by the station. This sum is forwarded with the contract agreement to the University of Nebraska Foundation, which administers the legal and financial aspects of the In-Service Scholarship. The student is paid one-half the stipend at the end of four weeks and the balance at the end of the nine-week period. Furthermore, upon the recommendation of the station and the passing of a production examination administered by the school, the student may receive credit for the advanced radio production course. But the most important value to the student is the actual experience in radio.

The advantages to the school are clear. The best students represent the school to the industry. The students make valuable acquaintances among employers who later will be offering jobs, and, as a result, are able to make a better start in broadcasting. But perhaps the greatest value accrues from the stipulation that seniors are ineligible for the scholarship. Students thus return to complete their academic work at the university and bring with them commercial radio "know-how" to share with their classmates. An obvious limitation of the plan is that only a few students can be trained each summer.

The radio stations respond favorably to the In-Service Scholarship plan. The first to participate was KFAB, 50,000-watt, Omaha-Lincoln, CBS outlet. Radio station WOW, NBC's basic in Omaha, a 5,000 watt regional outlet, began providing scholarships for the In-Service training in 1947. At KOIL, Omaha's 5,000-watt, basic ABC station, Bill Newens, the manager, and the rest of the staff have been enthusiastic over the radio training plan. As Lyle DeMoss of WOW and WOW-TV has said, the scholarship provides the high-calibre individual with whom the station might never have contact otherwise.—By William C. Dempsey, Director of Radio and Television, San Francisco State College, formerly Director of Radio, University of Nebraska.

Conventions and Conferences

T. EARLE JOHNSON, *Editor*

CONVENTION CALENDAR

SPEECH ASSOCIATION OF AMERICA:

1951. Chicago, December 27-29, at the Stevens Hotel.
Program Chairman: Lionel Crocker, Denison University.

1952. Cincinnati, December 29-31, at the Netherland-Plaza Hotel.

1953. New York City, during the week of December 26, at the Hotel Statler.

1954. Chicago, during the week of December 26, at the Stevens Hotel.

AMERICAN EDUCATIONAL THEATRE ASSOCIATION:

1951. Chicago, December 27-29, at the Stevens Hotel.
Program Chairman: William P. Halstead, University of Michigan.

1952. Cincinnati, December 29-31, at the Netherland-Plaza-Hotel.

AMERICAN SPEECH AND HEARING ASSOCIATION:

1951. Chicago, December 27-29, at the Stevens Hotel.

CENTRAL STATES SPEECH ASSOCIATION:

1951. Milwaukee, Wisconsin, April 20-21, at the Hotel Schroeder.
Program Chairman: William Sattler, University of Michigan.

PACIFIC SPEECH ASSOCIATION:

1951. Honolulu, T. H., March 22, on the University of Hawaii Campus.
Program Chairman: J. F. Smith, University of Hawaii.

SOUTHERN SPEECH ASSOCIATION:

1951. Gainesville, Florida, April 3-7, at the Hotel Thomas.
Program Chairman: Claude Shaver, Louisiana State University.

1952. Jackson, Mississippi, April 1-5, at the Hotel Heidelberg.
Program Chairman: Betty May Collins, Technical High School, Memphis, Tennessee.

SPEECH ASSOCIATION OF THE EASTERN STATES:

1951. Boston, March 29-31, at the Hotel Kenmore.
Program Chairman: Earl H. Ryan, City College of New York.

1952. New York City, April 17-19, at the Hotel New Yorker.

NEW ENGLAND SPEECH ASSOCIATION:

1951. Boston, November 23, 24.
Program Committee: Edmund Cortez, University of New Hampshire; Helen Page Skinner, Manchester, Connecticut, High School.

TAU KAPPA ALPHA:

1951. Harrogate, Tennessee, March 15-17, at the Lincoln Memorial University.

WESTERN SPEECH ASSOCIATION:

1951. San Jose, California, November 22-24, at St. Claire Hotel and Civic Auditorium.
Program Chairman: Vice-President Susie Niles, Salt Lake City Schools.

CONVENTION REPORTS

PACIFIC SPEECH ASSOCIATION

On Saturday, October 28, the Pacific Speech Association held a "Planning Conference." The planning is for the Annual Speech Festival to be held next spring. The program for the general session, held from 10 to 12 Saturday morning, included a short introduction entitled "On Our Way" by J. F. Smith, President of the Association. Dr. Johnnye Akin, visiting Professor from the University of Denver, presented her philosophy of speech education. She was followed by a symposium-forum under the chairmanship of Henry L. Ewbank, Jr. The question: How Far Have We Yet to Go in Speech Education?

The speakers:

Mrs. Lucile Kuhlman, Field Supervisor from Kauai

Mrs. Ruth B. Munro, Field Supervisor from Maui

Mr. Kiyoto Tsubaki, former President of the Teachers' Association on Maui

Mrs. Alice Lujan, Speech Field Supervisor from Hawaii

Mrs. Marjory Hieronymus, Field Supervisor for Elementary Education on Oahu

It was a lively, informative, and stimulating discussion.

After lunch, the secondary school teachers met in one section, the elementary teachers in another, to witness a wide variety of actual demonstration of speech activity and to discuss specific plans for the Speech Festival in the spring.

New England Speech Association

The Convention of the New England Speech Association was held in Boston on November 24 and 25, 1950. Robert Huber of the University of Vermont officiated as president. Edmund Cortez of the University of New Hampshire, first vice-president, was in charge of a program which featured Margaret Webster and J. M. O'Neill. Two hundred members attended. Edmund Cortez was named president, Helen Page Skinner of Manchester, Connecticut, High School, first vice-president, and Henrietta Brazeau of Providence Public Schools, secretary-treasurer.

American Speech and Hearing Association

The American Speech and Hearing Association held its Silver Anniversary Convention at the Deshler-Wallick Hotel in Columbus, Ohio, on November 9-10-11, 1950.

Over 700 people were registered. Analysis of the registration data showed that all areas of this country were represented, with some representation from Canada and a few other countries. A diversity of professional interest was marked, with persons in attendance from public school, hospital, private, college and university clinics. A diversity of scholarly interest was also shown, with representation from the field of speech pathology and therapy, audiology, experimental phonetics and voice science.

The program also served to highlight the amount and direction of growth in the field. Of the 20 meetings, 3 were devoted to meetings of general interest, emphasizing the relationship of past and future to the present; 9 were devoted to the area of speech disorders, 4 to hearing, and 2 to voice science and experimental phonetics. Within the areas of speech and hearing a significant trend was apparent toward increased interest in problems relating to therapy. The program was also characterized by a trend toward broader concepts emphasizing the inter-relations of this field with other fields, such as psychology, psychiatry, other medical specialties, physical sciences, and biological sciences. Sixty-three papers were presented; 16 people participated in panel discussions; 10 different movies were presented in a section meeting devoted exclusively to that purpose.

National Council of Teachers of English

The fortieth annual meeting of the National Council of Teachers of English was held in Milwaukee, Wisconsin, from November 21 to 25, 1950. The theme of the convention, "The work is play for mortal stakes," was emphasized in the more than thirty group and sectional meetings.

The role of speech in the language arts was considered in several of the sessions, in terms of such topics as "How is language used in a democratic society?" "Using speech in the full-school program," "Developing children's theatre and using creative dramatics in school," "Developing an evaluative program for language," "What are the values of a full-school language program?" "Providing enrichment through experiences in reading, writing, speaking, and listening," and "What can the English teacher do to help students in reading, speaking, and listening?"

The Curriculum Commission of the Council continued its considerations of the preparation of a four-volume publication on an adequate program in the language arts for all educational levels. Several representatives of the Speech Association of America are members of the committees working on these volumes.

The meeting of the Council in 1951 will be held in Cincinnati, Ohio, at Thanksgiving time.

American Forensic Association

The American Forensic Association held two business sessions at the time and place of the SAA Convention in New York. The first meeting, held on the evening of December 27, was concerned primarily with organizational and financial matters. Reports were heard on the development of the regional organizations with particular progress noted in the eastern, southern, and western regions and a lag in the central states area.

The second meeting, on policies, was held on the evening of December 29, at which time it was decided to defer action on the Report of the Contest Committee of the North Central Association, since action was contemplated and could be more appropriately and effectively taken by the Speech Association of America.

Two programs of indirect action against attacks on forensics in general and attacks of the type of the Contest Committee in particular were projected:

1. It was agreed that the Association members working individually in interscholastic speech competition would strive to effect an internal housecleaning to eliminate the abuses and malpractices which excessive competition had brought about in some areas.

2. It was decided that the National Office would develop a "grass roots" program to promote the public relations of forensics. This decision was adopted after a prolonged discussion which reached the conclusion that forensics was under fire not so much because of the malpractices of which it is guilty as because of the failure of people outside generally to appreciate what was actually being accomplished. Debating in particular, when it concentrated itself into tournaments on Friday afternoons and Saturdays and retreated to classrooms, lost its audience and with that its supporters. In the light of these conclusions it was agreed that a national program of public relations for debate would be developed under the direction of a committee headed by Professor Austin J. Freeley of Boston University. This committee will draw up a two-point program involving:

a. Ways and means for improving the public relations of debate on the national scene and

b. Ways and means of improving the public relations in various local situations.

The suggestions involved in the second part of this report will be made available to debate coaches everywhere whether they are members of the Association or not.

The Association adjourned to meet again on the national scale in business sessions at the SAA Convention in Chicago in 1951.

Committee on Debate Materials and Interstate Cooperation of the National University Extension Association

The Committee on Debate Materials held its annual conference for 1950 in conjunction with the Convention of the Speech Association of America at the Hotel Commodore in New York on December 27 and 28.

On the pre-convention day, December 27, the Committee met at noon in executive session for the transaction of business. At the conference on debate topics held at 3:30 p.m., Dean R. E. Tidwell, Chairman of the Committee, presided and received the reports of a number of committees which had previously been appointed to study the propositions submitted for the year 1951-52. At the second pre-convention conference held at 7:30 p.m. on December 27, Robert Schacht of the University of Wisconsin presided. The committee reports were acted on, and three topics were chosen for submission to a wording committee.

At 2:15 p.m. on December 28 the wording committee held an open meeting for the discussion of the three topics submitted; following the open meeting the wording committee approved the following phrasing of topics for submission to the referendum to be conducted by the Committee on Debate Materials:

Resolved: That all American citizens should be subject to conscription for essential service in time of war.

Resolved: That the national administration should be defeated in the coming election.

Resolved: That the Atlantic Pact nations should form a federal union.

At the joint general session held at 9:00 a.m. on December 28, Dean Julius Nolte of the University of Minnesota, President of the National University Extension Association, represented the NUEA. Dean Nolte also presided at the joint general session at 8:00 p.m. on December 28. This meeting drew the largest single audience of the convention for a debate on the proposition, Resolved: That the American people should reject the welfare state. Speakers for the affirmative were Professor Arthur Secord, Supervisor of Adult Education, Brooklyn College; and Professor Thomas A. Rousse, Chairman of the Department of Speech, University of Texas. Speakers for the negative were Dr. Harry W. Laidler, Executive Director of the League for Industrial Democracy; and Mr. Norman Thomas, author, lecturer, and candidate for the presidency.

At 4:00 p.m. on December 28, Professor Grace Walsh of State Teachers College, Eau Claire, Wisconsin, presided over the joint general session on the administration of high school forensics.

The final meeting in which the Committee on Debate Materials participated was the Associations Luncheon at noon on December 29. Professor J. M. O'Neill of Brooklyn College was toastmaster. Speakers were Professor Irving J. Lee of Northwestern University, Professor Dorothy J. Kaucher of San Jose State College, and the Honorable Wayne Morse, United States Senator from Oregon.

Speech Association of America

In formulating the program for the 1950 convention of the Speech Association of America, vice-president Wilbur E. Gilman set aside sessions on the last afternoon for a review and critical summary of the various meetings. This feature of the convention was in charge of Professor Lionel Crocker, who will prepare the program for the next meeting in Chicago. With the cooperation of Professor Crocker, we present herewith a critique of the 1950 convention. The over-all statement was prepared by John B. Newman of Queens College and the sectional analysis by Edd Miller of the University of Michigan for Radio and Public Address; by

Wilbur Moore of Central Michigan State College for Speech Science; by Earl Fleischman of the City College of New York for Oral Interpretation; and by Ralph N. Schmidt of Utica College, Syracuse University, for Linguistics, Pathology, and Speech Education.

Over-view

The Mid-Century Speech Conference was held at the Hotels Commodore and Roosevelt in New York City on December 27-30, 1950. Fifteen organizations participated and sponsored over 200 meetings which were listed in a 112-page bound program and were open to everyone registered at the convention. The 1950 national convention presented at least two new features that deserve wide attention. One of these was the showing of educational films for use in classes in all areas of speech. The Committee on Classroom Films, under the chairmanship of Beatrice Jacoby, Queens College, collected copies of some 65 films and filmstrips from various organizations across the country for elementary, high school, college, and university presentation in the areas of speech correction and audiology, speech science, public speaking and discussion, theater and radio, and oral interpretation. Showings of these films were scheduled throughout convention and special showings were arranged on request. An index of all films known to be available was compiled by Professor Jacoby and may be had by writing to her at Queens College, Flushing, N. Y. The committee hopes that departments of speech will avail themselves of educational films wherever possible. If teachers will evaluate these films in their own classes and then inform the committee of their evaluations, an annotated film bibliography can be gradually built up.

Another new feature of the 1950 national convention that deserves wide attention is the consultation service. The committee in charge, under the chairmanship of Mrs. Ruth A. Damon, Russell Sage College, arranged for consultations of two types: graduate study and teacher placement. Twenty-one members of the committee worked from 9 a.m. to 9 p.m. throughout the convention arranging appointments for graduate school consultations. Placement consultations were arranged in cooperation with the Placement Service of SAA. More than 60 vacancies were listed at the convention in the areas of radio and television, dramatics, public speaking, speech correction, and general speech. The opportunity for appointing officers and candidates to meet under the auspices of the Consultations Committee and the Placement Service of SAA represents not only a great saving of time and money for all persons concerned but also a service that should make convention attendance even more attractive.

Public relations for the 1950 national convention were carried out on a scale never before attempted. The Committee on Public Relations, under the chairmanship of Marvin Bauer, Brooklyn College, worked directly with the Cooperating Committee of College and University Publicity Directors, which was headed by Lester M. Nichols, Assistant to the President and Director of Public Relations at the College of the City of New York. The coverage given the 1950 national convention is indicated by the names and notations on the Register in the Press Room at the Hotel Commodore. Nearly all the press, wire, and radio services were listed. Press Register Item Number 17 was perhaps most interesting. Following the name of the accredited representative was the notation:

> State Dept.—Voice of America 5 min. story on Speech Association sent to every part of the world—25 language broadcast.

The Languild Convention Service, 14 Washington Place East, New York City 3, cooperated with convention committees in providing tickets for theatres, concerts, and radio and television broadcasts as well as information about restaurants, night clubs, shopping, exhibits, museums, transportation and sightseeing free of charge to those registered at the convention.

Fifty commercial and educational exhibits of particular interest to teachers and students in all areas of the field of speech were offered.

Though it is not the purpose of this particular report to describe either the nature or the content of the many general and sectional meetings, two items must be mentioned. Perhaps the more important from the point of view of this report is the fact that at the 1950 national convention a great number, perhaps a far greater number than ever before, of speakers were from "outside" the profession of speech. The participation of speakers representing business, industry, welfare, government, the military, medicine and psychiatry, the church, the administration of education, and an ever-growing number of allied and related fields of education indicates that the field of speech is expanding its scope and attaining the proper recognition of its importance to society.

The second item of interest is the scheduling of three critique sections. These sections reviewed and discussed almost every phase of the convention. Their purpose was to reevaluate and, where necessary, suggest changes and im-

provements that might in the future be implemented for the greater benefit of all concerned.

One conclusion can definitely be drawn from the 1950 national convention—the Mid-Century Speech Conference: the field of speech is growing in size, in importance, in recognition, in services to its members and its future members.

Public Address and Radio

The panel of critics concerned chiefly with public addresss and radio at the Speech Association convention, December 27-30, was made up of the following people: Warren Guthrie, Western Reserve University; Franklin Haiman, Northwestern University; David Potter, Michigan State College; Forest Whan, University of Wichita; Dan Mullin, Tulane University; Edd Miller, University of Michigan. At the time of the last sectional meeting of the convention, this group assembled to discuss what they had seen and observed. The discussion was both specific (in terms of particular programs) and general (in terms of the convention as a whole). The following list of suggestions and recommendations reflects the conclusions reached by this group about the convention with particular reference to sections on public address and radio.

(1) *Fewer meetings should be scheduled.* Although the great number of meetings offered programs to fit the needs of almost anyone, the group felt it was frustrating to be unable to attend the programs in one's field of interest because several were scheduled at the same time. At one period, for example, six programs were scheduled for students of public address.

(2) *Care should be taken to select authoritative speakers.* The group believed that in some of the programs perhaps too much emphasis had been placed on including younger men with, in some instances, a lack of real authority on their subjects. This recommendation, however, should not be construed as a general attack on the commendable practice of asking young people to appear on programs.

(3) *New techniques and procedures should be tried.* Some effort should be made to break away from the traditional reading of papers. Many programs in public address and radio would lend themselves to various discussion types—panels, dialogues, debates.

(4) *Extempore presentation of reports should be encouraged.* One danger, however, was noted: extempore reports frequently lack the quality of a prepared paper and suffer from inexactness and lack of careful preparation.

(5) *More speakers from outside the field of speech should be used.* The suggestion was made, for example, that historians could be used to great advantage on programs dealing with the history of rhetoric and oratory.

(6) *Physical arrangements for programs should be improved.* Some of the rooms used for programs were so small that people were turned away. Ventilation was poor in some of the rooms. In general, the Roosevelt rooms were poorly designed and equipped for section meetings.

(7) *General sessions should be planned more carefully.* One or two of the general sessions were poorly planned in terms of general interest for the average member. The group believed that attendance at some of the sessions was low for that reason.

(8) *More free time should be allowed.* Some time for social and "hall" contacts should be provided for. Almost every minute of every day of the convention was scheduled with programs and sessions.

(9) *Greater care should be taken in building programs, securing speakers, etc.* Some of the ideas discussed included: a more systematic circularization of the membership for ideas on programs and speakers, the use of the regional and state conventions as proving grounds for programs and speakers, and (already discussed as number 5, above) the obtaining of more speakers from outside our own field.

(10) *Keep for future conventions the plan for a critical evaluation of the convention.* Although most of these suggestions involve modifications or changes in the convention, the group felt that the New York convention was very profitable. Vice-president Gilman and his committees should be congratulated on a fine job. These suggestions are offered in the hope that future conventions will not only maintain the high standards of the past but make steady progress.

Speech Science

Sectional programs in descriptive phonetics, speech pathology, speech therapy, linguistic semantics, experimental phonetics dealt with a variety of topics ranging from phonetic systems through dynamics of behavior, administration of speech correction programs, deficiencies of college and university clinics, intonation contours in mandarin and English, clinics for children with physical disabilities to general semantics past, present, and future. They attracted an average attendance of 100 persons, some of the

sections drawing as many as 175, others appealing to as few as 25. The consensus of a number of the observers was that many of the sections were of exceptionally high quality even though crowded for time by the scheduling of too many papers or panel speakers. Others of the sectional meetings, according to authorities in the field, suffered the weakness of dogmatic statements made by novices, or by individuals who held a restricted point of view. The following sections were of an exceptionally high quality:

1. "Descriptive Phonetics" sponsored by Bert Emsley, and presided over by Claude M. Wise. The program consisted of explanations of the characteristics of "The Kantner-West System," "The Kenyon-Knott System," and "The System of the International Phonetic Association" by Robert West, C. K. Thomas, and Bert Emsley.

2. "Communication for the Child with Impaired Hearing" sponsored by William G. Hardy and Miriam D. Pauls. The program consisted of "The Role of the Audiological Clinic in Developing Communicative Skills," "Current Trends in Educational Handling of the Child with Impaired Hearing in Public Schools," "The Effectiveness of Acoustic Training in the Development of Speech Perception for Profoundly Deaf Children," and "The Junior League Interest in the Child with Communication Problems," by Harriet L. Haskins, Laila L. Larsen, Clarence Hudgins, and Mrs. Paul Wingert.

3. "Joint Meeting of Speech Association of America, the National Society for Crippled Children and Adults, Inc., and the New York Association for Crippled Children, Inc.," sponsored by Mary Huber with Edward A. Stiles as Chairman. The program consisted of "Control of Speech Problems in Cerebral Palsy and Case Demonstration," "Control of Hearing Problems in Cerebral Palsy and Case Demonstration," and "Concluding Remarks," by Mary Huber, John K. Duffy, and Jayne Shover.

4. "Colloquium on Stuttering" sponsored by Robert West with the following participants on a well-organized panel: Peter Glauber, Norman W. Freestone, Deseo A. Weiss, Isaac W. Karlin, Bernard C. Meyer, Edwin M. Cole, Edward Schulman, Jon Eisenson.

5. "Speech Science" sponsored by John W. Black. The program consisted of "The Intelligibility of Highly Speeded Speech for Purposes of Voice Communication," "A Wedding of the Kymograph and the Sound Spectrograph in Experimental Phonetics," and "Perception of Speech by Deafened Persons," by Richard H. Henneman, C. V. Hudgins, and Harvey Fletcher.

6. "Clinics for Children with Physical Disabilities" sponsored by Harold Westlake. The program consisted of "Treating Cleft Palate Children in a Community Clinic," "Speech Work in Clinics for Cerebral Palsied Children," and "Clinical Speech for Laryngectomized Persons," by Dr. Herbert King Cooper, Alice W. Mills, and Myrtle H. Dawson.

7. The Joint Session of the Speech Association of America and the New York Society of General Semantics. The discussion was highlighted by Irving Lee's presentation of basic doctrines.

In general the chief criticisms of the sectional meetings were:

1. That they were too crowded;

2. That some of the panels had not been carefully planned;

3. That many lacked unity;

4. That many suffered from the failure of participants to appear.

Chief commendations of the sectional meetings in the areas listed above were:

1. That many excellent and nationally-known authorities appeared on a wide variety of topics;

2. That a high level of scholarship was indicated;

3. That many of the sections although enlivened by differences of opinion still were characterized by the humility of scholars;

4. That many young scholars in the field were given opportunity for the presentation of papers;

5. That stimulating demonstrations in therapy were provided;

6. That audience interest and participation were high.

Oral Interpretation

Like the review of a play, the evaluation of the Oral Interpretation division of the Mid-Century Convention is not simply a factual report: it is highly personal, subject to the limitations of the individual taste and critical judgment of the reporter.

To begin with, certain observations seem pertinent. The Mid-Century Convention had a great deal to say on many subjects such as orientational definitions of Speech, a "doctrine" (in the words of one speaker) called Semantics, and sundry other academic preoccupations which seemed peculiarly detached from the realities which our nation and our people are facing momentarily. The Convention had virtually nothing to say on the one subject that concerns us most both as teachers of Speech and as American citizens: the critical situation confronting us in the days ahead. It was shocking

to note the apparent indifference shown by our leadership, and others (as indicated by the pitifully small number of those present) to two important sessions, one which was addressed by Willard E. Givens of the N.E.A. and the other on *Public Speaking and National Defense* addressed by four distinguished Army and Navy officers from our national Capital.

One cannot but deplore the failure of this convention to focus attention on where we are going, how we got where we are, and what we as speech teachers can do about it. Aside from the notable address on foreign policy by Senator Wayne Morse at the Founder's Luncheon nowhere were heard any suggestions of urgency, any admonition that we should be about our business in the most critical hour of our entire history. Indeed, one sought in vain to learn what our business *is* today.

In the section on Oral Interpretation a similar unawareness of the times prevailed. The programs were well-planned and showed a commendable growth toward a mature concept of oral interpretation as important speech education. But no one even raised the question of what relation oral interpretation has to the preparing and marshalling of our spiritual resources for testing the validity of our way of life in the world struggle in which we are now engaged. The separate programs too, excellent as some of them were, suffered from the fragmentation that characterized the whole convention. The scheduling of more than ninety separate programs made it difficult for more than a few to attend any one. Except for the session on "Literature for Oral Interpretation" followed by the "Reading Hour" on the first day, only a few people met in a kind of self-imposed exclusiveness to consider "Objectives of Oral Interpretation" and "Interpretation as a Field of Study." The comment made in one of these sessions in another connection, "It is like the people you find in church: they are the ones who least need to be there," was applicable here. This convention failed to bring better insight and understanding of oral interpretation to those who need it most.

Several solid contributions were made, however, such as the paper by Elizabeth Drew "Towards an Understanding of Modern Poetry," "The Eternal Word" by Dorothy Kaucher, and "A Service Course" by William J. Farma. In the first Miss Drew made an important distinction between the "poetry of recognition" and the "poetry of revelation," assigning much of modern poetry to the latter classification. She cited as her authority a modern poet who asserts that new forms are necessary to express the new content; what that content is she did not attempt to say. Nor did she make any comparisons, give any specific examples, or establish any criteria of evaluation. In that respect she was disappointing.

Miss Kaucher, in contrast, was specific and concrete. She gave several examples of words and their etymology to support the thesis that the study of word meanings and long association with them has great value in interpretation. It is both a discipline and a necessary preparation for appreciation.

William J. Farma, speaking extemporaneously from notes, revealed himself to be a seasoned teacher with clear insight into the position of the teacher of interpretation in an integrated speech program. His ideas were basically important and could have been explored further in useful discussion had the time permitted.

Arnold Moss, a former teacher of interpretation, now a professional actor of prominence currently to be seen in *King Lear*, made a brief appearance and dispensed the usual casual amenities.

"Interpretation as a Field of Study" was well explained in informal style by a panel of capable teachers. Some useful conclusions were educed. One, and perhaps the most important, was that the background of literary criticism is of prime importance to the teacher of oral interpretation because it not only enriches insight but makes possible the critical examination of the student's interpretation and the inspiration of the student to full realization. Stress was placed on the living power of words to liberalize the human personality and directly influence the lives of students in later years, but just how studies should proceed in this field was left rather nebulous. The whole question of the relation between the esthetic and the ethical, or moral, received only incidental mention. Apparently a great deal of confusion and difference of opinion exists here and further studies would be of great value. A session on Listening scheduled at the same time in direct conflict with this program might have contributed much of value to these deliberations on what studies the oral interpretation teacher should undertake.

"The Reading Hours" presented a wide range of styles and material, some appropriate, some not. To me the semi-professional approach, both in style and material, is not in accord with the purpose we should have in these readings. Exhibitionism, concert hall performances, exotic

and bizarre material which can have no use or value in the class room, should be eschewed.

Alice M. Packard in her readings of Scottish ballads achieved informal contact with her teacher audience, and stimulated some effective audience participation. Her authentic dialect was learned under expert instruction.

Gertrude and Robert Breen presented a demonstration of "Chamber Theatre," a somewhat bizarre combination of narration and highly dramatic pantomime and acting. Esthetically the pantomime distracted from the subjective concentration on story although Mr. Breen's crisp narration was communicative. Such experimental demonstrations should always be welcomed even when the final decision is to reject them as useful forms of interpretation. But discussion should follow, and an attempt at critical evaluation should be made.

"The Choral Reading Demonstration" played to a capacity audience in the large ballroom of the Roosevelt Hotel. (It should be noted that the audience was swelled by the rather large number of boys and girls participating and those who came with them.) Clarity and precision marked their readings, also a commendable emphasis on vocal resonance, but such regimented interpretations raise the question of the possible revival of elocutionary mechanics.

The "Adult Level" part of the program brought group reading and dancing into integrated interpretation. Both were effective in themselves but the marriage of the two arts seemed precarious at best; one distracted attention from the other at the most critical moments and weakened the subjective impact of the whole. Though the dancing was expert and exciting and the staging, lighting, and costuming were professional in quality, the final achievement was nothing more significant than theatrical entertainment—a good show.

Linguistics, Pathology and Speech Education

The sectional meetings on Linguistics, Pathology, and Speech Education were generally excellent and provided an admixture of educational and inspirational reports, discussions, and messages. In many of the meetings opportunities were provided for audience participation, and a free interchange took place between the scheduled speakers and panel members and the members of the audience. The use of recordings to bring to the convention membership the contributions of speakers unable to attend in person added greatly to the value of many programs.

The section on "Speechmaking and National Defense" was particularly commended by the critic in attendance. The high rank of the Army, Navy, and Air Force officers participating in this program gave authority to the material presented; the information was of immediate practical value. The recommendation was made that this area become the topic of a General Session of the 1951 Convention and that the session be scheduled at a time when the maximum number of the convention registrants might attend.

The interest of professional people not directly affiliated with speech was heartening. A large proportion of the speakers and panel members came from allied areas, and many were not members of the cooperating associations. They gave freely of their time, and many stayed to attend meetings other than those in which they actively participated. One even attended the meeting devoted to the Convention Critique and contributed to the suggestions for the improvement of future sectional meetings.

The most frequent suggestion made by the critics invited to evaluate these meetings was that the number of the sections be reduced. The opinion was expressed that the scheduling of too many sections during each of the periods prevented individuals from attending many meetings in which they were interested. As a result of the multiplicity of sections some excellent programs were presented to audiences of four and five. A small number of sections would have increased the audience potential and more fittingly rewarded the efforts of the participants.

Another suggestion was to schedule more comparatively unknown speakers with new and provocative ideas and fewer known personalities with known ideas. If one or more of the "headliners" in our field would act as critics at each of such sessions, an interaction between theory and practice could take place. Such a combination of the "old" and the "new" might well draw more people out of the corridors and into the meeting rooms.

Still another suggestion was to limit the number of speakers on the individual section program to two or three instead of the five, six and seven who appeared on some of the sectional programs in New York City. When one or more of these participants exceeded the time assigned to him, the program ran over-time and the sectional meeting following began under a handicap. Speakers in these following meetings were sometimes forced to reduce remarks originally planned for from fifteen to twenty minutes to approximately five minutes, to the disappointment of those who had come purposely to hear them. Whenever speakers failed to ob-

serve the time limitations, opportunities for audience participation were seriously curtailed or eliminated.

Greater care in the selection of program chairmen was also recommended. Skill in leading discussion, adroitness in maintaining time schedules, facility in introducing speakers are qualities essential in a program chairman. Reasonable proficiency in public address is a *sine qua non*.

In this same vein the suggestion was made that individuals invited to appear on the 1951 convention program be asked to dispense with the reading of a paper. Unless papers are read well they detract from the meeting rather than add to it. Communication of ideas to a present audience is the ideal toward which participants should strive.

The 1950 convention afforded a worthwhile experience for all who attended. If greater space has been given to the suggestions for improvement than to a commendation of excellence, it has been with the thought that implementation of these suggestions will result in a better 1951 Convention Program than will a resumé of the speakers, topics, sponsors and chairmen of the 1950 Convention.

German Teachers of Speech Convene

The following report is submitted jointly by Professor Walter Wittsack, Seminar für Deutsche Sprechkunde, Johann Wolfgang Goethe University, Frankfurt-am-Main, and by Dr. Eugene Bahn, now with the American forces in Germany.

A major event in German Speech Education took place in Frankfurt in October, 1950: the biennial meeting of the Deutsche Ausschuss für Sprecherziehung und Sprechkunde (German Committee for Speech Education and Speech Art), lasted for four days. The setting was the "Seminar für Deutsche Sprechkunde," the only institution of its kind in Western Germany, located at Johann Wolfgang Goethe University, Frankfurt. Much of Frankfurt's university was destroyed in the war, but fortunately a large part of its main building is intact and has been partially repaired so that it is quite usable once more. Frankfurt was a particularly happy choice as a meeting place, for not only does it have one of Germany's larger universities, but the location of the town itself has often given it the name of "the crossroads of Germany."

The Speech Conference was considered of first importance in the Speech field, and it was attended by more than two hundred persons, most of whom teach in universities, colleges, high schools, and grade schools. Men and women of all ages attended, from persons in the early twenties to professors and lecturers who have been in the profession many years. Almost every phase of speech work was represented including interpretative reading, theatre art, radio, speech correction, and public speaking.

The conference opened on Thursday afternoon, October 12, with the selection of a chairman. On Friday, October 13, the conference came into full swing. The Planning Committee for the entire conference realized the value of breaking down the discussion into specific areas. After a report by the "Deutsche Ausschuss für Sprechkunde und Sprecherziehung," the specific phases of speech were brought up for discussion under the leadership of a person especially interested in each particular area.

In the morning, discussions about one hour in length were held on (1) The Teachers College and Grade School and (2) The High School. This session included a talk by Oberstudienrat Fusshoeller on "Speech Education in the School as Education of the Total Man." Oberstudienrat Fusshoeller presented the viewpoint that Speech holds the possibilities of helping develop an integrated and balanced personality. The third session of the morning meeting was entitled "Freiberuflicher Sprecherzieher" (Independent Professional Speech Educator).

The afternoon session opened with a discussion on Public Speaking in the Church. A talk was given by Franz Schweinsberg entitled "Particular Problems and Tasks of Speech in the Church." In this discussion the emphasis was placed upon a natural and healthy human voice, instead of "unnatural" liturgical singing and speaking.

This session was followed by a discussion of radio and theatre in which all participants agreed in asking for a "Sprechmeister" (Master of speech) to train actors and radio speakers. The last session on the day's program discussed, under the guidance of Mrs. Fernau-Horn and Dr. Blohmke, special problems of speech correction.

On Saturday, October 14, a series of seven talks was given by German Speech specialists. After four or five invited guests gave words of greeting, including Eugene Bahn, who was asked to represent the American Speech Profession, the first talk was given by Professor Walter Wittsack, Johann Wolfang Goethe University, who spoke on the "Wahrhaftigkeit des Wortes" (The Truthfulness of the Word). He emphasized the importance of the word in its relation to conveying truth.

The second speaker was Dr. Marie Kauhl-

hausen, Göttingen University, who spoke on "Die philologische und sprechkundliche Interpretation von Dichtung" (The Philological and Oral Interpretation of Poetry). Dr. Kaulhausen emphasized the word as a form of movement used to interpret the idea of the poet.

The third speaker was Dr. Walter Kuhlmann, Freiburg University, whose topic was entitled "Das Verhalten zum Dichterwort: Zitieren—Rezitieren—Deklamieren" (The Approach to the Word of the Poet). He pointed out the classical background of the field of speech, the external nature of bombastic speech and the fact that the study or analysis of poetry according to the rules of psychology or ethics could not arrive at a total interpretation of literature. The reader must, he says, go beyond that to the essence of truth in the thought. He also stressed the desirability of total bodily response.

On Saturday afternoon, October 14, Dr. Ignaz Gentges, Emstetten Teachers College, spoke on "Das Wort beim Laienspiel" (The Word in Amateur Drama). In this talk Dr. Gentges spoke of amateur drama in terms of what Americans call creative drama. He showed how important the use of words is in stimulating children into dramatic and creative activity. His forthcoming book on creative drama is eagerly awaited by Speech Educators.

The second speaker of the afternoon was Professor Christian Winkler, Göttingen University, who spoke on "Grundformen des Sprachgebrauches" (The Basic Forms of Speech Use). Professor Winkler discussed the nature of conversation. His use of the English word "partnership" is interesting inasmuch as he said there is no equivalent German word to indicate the two parties to a conversation.

Dr. Paul Tack, Bonn University, Chairman of the Committee, spoke on "Unerhört und Erlesen" (Unprecedented and Acquired by Reading). He emphasized the magic power of the spoken word as compared with the written or silent word.

The last speaker on the program was Dr. Fritz Lockmann, Mainz University, who spoke on "Die Spannung des Satzes und das Lesen" (The Sentence Span and Reading). His thesis was that the reader has to yield to the dynamic power of a writer's language in recreating a sentence, observing the difference between the tension caused by the meaning and the linguistic structure.

On Sunday, in a session held at Haus Schwalbach, Bad Schwalbach, a round table discussion took place on discussion methods and techniques. Haus Schwalbach is available to all educational or social groups in Hesse who require a meeting place for conferences in the fields of education, community activities, or specialized fields of learning.

A report on the German Speech Conference must certainly include a comment on the Speech exhibit at Johann Wolfgang Goethe University which was executed by Professor Wittsack and his assistants, under the title "Wert und Auftrag lebendiger Sprachbildung" (Significance and Task of Speech Education). The exhibit included German treatises on Speech dated as early as 1709, and a collection of original Goethe manuscripts which were only recently discovered in an attic in Weilburg. This remarkable discovery consists of letters written by Goethe to the actor Pius Alexander Wolff, whom Goethe instructed in the art of acting. The letters express Goethe's own philosophy of acting, and although some of the principles are incorporated into Goethe's famous rules, the newly-found letters are in no way the source of the well-known rules, but are completely new sources of the poet's philosophy of acting.

The exhibit also contained many pictures illustrating, both from the historical and the contemporary viewpoint, techniques, types and forms of speech, public speaking, oral reading, and acting. It is, from an American viewpoint, worthy of consideration by any speech department, not only for its pictorial material, but also for its lesser known quotations from well-known German playwrights and philosophers on the art of speech and the theatre. Demonstrating the practical work of the "Seminar" was a collection of modern machinery, such as magnetic tape recorders, complete with microphone and loudspeakers exhibited in the rooms of the institution.

At the present time the "Deutsche Ausschuss für Sprechkunde und Sprecherziehung" meets once every two years. If any suggestion were to be made, it might be that this interested and lively group meet every year.

EDITOR'S NOTE:

Officers and Program Chairmen of National, Regional and State Speech Associations are requested to submit convention dates and reports to the editor of this department. Please mail such material directly to: T. Earle Johnson, Box 2025, University, Alabama.

NEWS AND NOTES

JANET BOLTON, *Editor*

IN CONCLAVE

At Washington Conferences:

Professor Orville A. Hitchcock, representing SAA, and Professors Wendell Johnson, Ernest Henrikson, and Darrel Mase, as representatives of ASHA, at the Mid-Century White House Conference on Youth in December.

Dean Kenneth G. Bartlett, Director of the Syracuse University Radio and Television Center, as a key witness for the Joint Council on Educational Television at the recent hearings of the Federal Communications Commission.

SAA Members elected to administrative positions in allied organizations:

Dr. M. D. Steer, director of the Purdue clinic, as president of the American Speech and Hearing Association.

Dr. Stanley Ainsworth, director of clinical services at Florida State, vice-president of ASHA.

Dr. Lee Norvelle, head of the theater faculty at Indiana, representative of the University and College theater group from the ninth region (Michigan, Indiana, Ohio, Kentucky) of ANTA.

Dr. Walther Volbach, director of theater at Texas Christian, president of the Southwest Theater Conference.

Dr. Armand L. Hunter, director of radio at Temple, chairman of the Public Relations Committee of the Pennsylvania Association of Broadcasters.

Edna Gilbert (State Teachers' College, Minot), Keith Stitzel (Keamware High School), Lloyd Besant (Larrimore High School), chairman, vice-chairman, and secretary, respectively, of the North Dakota Speech Association.

The Speech Association of the Eastern States has created a new Committee on Research, consisting of J. Calvin Callaghan, Syracuse University, Chairman; Yetta G. Mitchell, New York University; and Giraud Chester, Queens College. The function of this Committee is to encourage and evaluate research in speech in the Eastern States and to recommend worthy research projects for financial support and sponsorship by this regional association. Any teacher or graduate student requiring a limited subsidy in order to complete an existing or proposed study should submit a detailed plan of his project to the chairman of this Committee at 414 Hall of Languages, Syracuse University, Syracuse 10, New York. If the Committee approves the project, it will recommend a grant-in-aid to the SAES Executive Committee; final action will be determined by the Executive Committee.

News from the winter institutes:

The Third Annual Conference on Services to Crippled Children is planned for March, at Florida State University; featured speakers will be Dr. Clarence Simon, Dr. Charles van Riper, Dr. Herbert K. Cooper, Dr. Wendell Johnson, Dr. Harriet Gillette, Dr. Eugene McDonald, Dr. S. Richard Silverman, Dr. Leslie B. Hohman, and Dr. Spencer Brown. . . . In December, the Annual Iowa Intercollegiate Conference on World Affairs, held at the State University of Iowa, featured four rounds of debate, four periods of discussion, public speaking, extempore speaking, and two legislative sessions. The national intercollegiate questions were used at this two-day invitational meeting. . . . The broadcast clinic of the Empire State FM School of the Air had a November meeting in Buffalo, attended by approximately two hundred school administrators of the central New York area. Main speakers were Eugene S. Foster, Executive Secretary of the School, and Kenneth G. Bartlett, director of the Syracuse University Radio and Television Center.

In addition to three regional contests to be held in speech and drama, the University of Georgia announces the second annual State Drama Festival, scheduled for February 23 and 24, in conjunction with the University's Sesquicentennial celebration. . . . Dr. Lee Norvelle, of the Indiana University Theater, served as critic judge for the Indianapolis High School Festival December 8 and 9. At the final session of the conference, the University Theater presented Shaw's *Heartbreak House*, directed by Richard A. Moody of the staff. . . . Linfield College was host on October 7 to the annual Oregon State High School Drama Clinic. The total registration approximated 350 students and directors. . . . The Ohio State University

Drama Clinic was held on the campus December 2, directed by John McDowell of the theater staff. The theme this year was "The Play from Script to Stage." The morning session consisted of three programs: the first demonstrated the conception and construction of a set from the script; the second featured a demonstration of the creation of an acting role from the script; the third emphasized make-up problems. The programs were given concurrently three times during the morning, and attendant teachers and students went from one to the other in rotation. In the afternoon, two one-act plays, provided by the Capitol University Players and the OSU Players, were staged in arena style. . . . The Bowling Green State University Drama Clinic included on its third annual program November 18 a demonstration of the use of drapes and curtains in place of financially prohibitive sets, and a "problem panel," headed by Dr. Eldon T. Smith, head of the theater faculty, and G. Harry Wright, guest speaker from Kent State University. Exhibitions on make-up, costuming, and box-office techniques were presented; staff members were present to demonstrate methods and answer questions.

Individual speeches and papers of note:

Dr. Wendell Johnson in a series of December speeches: December 5, a lecture sponsored by Columbia University and the New York Society for General Semantics; December 6, an address before the Cooperative Forum in Washington, D.C.; December 8, a lecture on semantics and problem-solving behavior at Purdue University, where he also addressed a graduate seminar on stuttering research.

Dr. Carl Ritzman, director of the speech clinic, University of Oklahoma, speaking on the Texas Christian campus, November 6, under the auspices of the Crippled Children's Society; his topic: "Building a Speech Correction Program in a Modern American Community."

Professor Vera A. Sickels, chairman of the department of Speech at Smith College, in a series of four lectures in Toronto, Canada, November 16 through 18, on *The Oral Interpretation of Literature.* Titles of the lectures were: "The Art of the Story-Teller," "The Problem of Meaning," "Rhythm and the Recreation of Mood," and "The Dramatic Element in Poetry." The series was presented under the auspices of the Toronto and District Association of Teachers of Speech and sponsored by the Toronto Teachers' Council.

John B. Roberts, assistant professor of radio and speech at Temple University, speaking on "Planning Religious Radio Programs" before a convention of clergymen at Central Methodist Church, Lynwood, New Jersey, on November 6.

Three Purdue staff members presenting papers at the American Speech and Hearing Association convention: Dr. M. D. Steer, a paper on the incidence of speech deficiency as estimated from the 1950 census and the need for therapists based upon these estimates; Dr. T. D. Hanley, a summary of the results of an investigation by Dr. G. L. Draegert (South Dakota State College, Brookings) into Voice Variables related to Intelligibility; Dr. George Shaffer, a study of the relationship between Listening Ability and exposure to High Level Noise.

FROM THE PRESS

That venerable book, Robert's *Rules of Order,* now celebrates its seventy-fifth anniversary. To teachers of parliamentary procedure, it is a foundation of their teaching content; but more important, to citizens in many organizations, it has meant order in the conduct of their meetings. For three generations of Americans, this prim-looking little manual has kept many a gathering from turning into a free-for-all.

The Effects of Noise on Man, by Karl D. Kryter, elsewhere reviewed in this issue, was completed under an ONR contract with the Central Institute for the Deaf. It has been recently published as a monograph supplement to *The Journal of Speech and Hearing Disorders.* Copies may be secured at one dollar each from George A. Kopp, Business Manager, *Journal of Speech and Hearing Disorders,* Wayne University, Detroit, Michigan.

The November issue of the *Bulletin* of the National Association of Secondary School Principals was edited by Dr. Stanley Ainsworth, Associate Professor of Speech at Florida State University. The issue was devoted to "Speech and Hearing Problems in the Secondary Schools," and contained articles by Dr. Gilbert Tolhurst and Dean Williams, also of the FSU speech faculty.

APPOINTMENTS AND PROMOTIONS

The Quarterly Journal's *informal report of 1950-51 appointments in speech and allied fields continues to expand. Departmental chairmen and directors at the institutions listed below announce these recent additions to their staffs:*

University of Alabama: Adrian Sayre Harris (M.A., University of Iowa), instructor in speech and art director of the theater; Jane Beasley, assistant professor of speech and director of the children's clinic; Patricia Bowers, teaching assistant; Adelbert Bradley, teaching assistant; Evelyn Kempe, teaching assistant; Jack Carter, assistant to the debate coach; Arlette Harwood, business manager, University Theater; Martin Spielberg, clinic assistant; Mary Louise McDowell, clinic assistant; Nancy Pickard, clinic assistant; John Lair, clinic assistant.

Bradley University: Homer Eugene Dybvig (M.A., Ohio), director of drama; William R. White (M.A., Bradley), director of radio activities.

University of California at Los Angeles: George Tanner, lecturer in acting and stagecraft.

University of Connecticut: Irving Brown, instructor in speech and drama.

Duke University: Victor Michalak.

University of Florida: Darrel J. Mase, Ph.D., coordinator of the Florida Center of Clinical Services; Douglas W. Ehninger, Ph.D., instructor in forensics and rhetorical theory; Robert T. Rickert, technical director of the theater.

Hamline University: Paul Cushman, instructor in speech and director of debate.

University of Illinois: James Kelly (Ph.D., Purdue), associate professor of speech correction; Webster Smalley (Ph.D., Columbia), instructor in play writing; Clara Behringer (Ph.D., Michigan), instructor in theater; Raymond Nadeau (Ph.D., Michigan), instructor in rhetoric and public address; Kelmer D. Baxter, Rosemary Bernard, Morris R. Bogard, Wayne Brockriede, Kenneth Crider, W. H. Draper, Raymond D. Gasper, Wilma H. Grimes, Irving Merrill, Barbara Milgrom, David G. Schaal, Donald Torrence, graduate assistants.

University of Illinois (Chicago Undergraduate Division): Carl Pitt, assistant director of forensics.

Indiana University: Theda Taylor, stage manager and stage designer of the Opera Workshop.

State University of Iowa: Carl A. Dallinger (on leave of absence from the University of Dubuque), supervisor of speech in the Communication Skills program; Samuel Pritchard, instructor of speech; John Ostendorf, Berwyn F. Collentine, Charles Todt, Neal Balanoff, Herbert Craig, graduate assistants.

Lehigh University: Donald Mullin, instructor in speech.

Long Island University: Mary Helen Harden, therapist in charge of the speech clinic.

University of Maine: James Duff Gillespie (M.A., Bradley), instructor in speech correction.

Monmouth College: Howard Gongwer.

University of Nebraska: Clarence Flick, assistant professor of speech and dramatic art.

Pennsylvania State College: Ilene Fife (Ph.D., Louisiana State); Elton Carter (Ph.D., Northwestern); Cole Brembeck; Asa Berlin.

Queens College: Hollis L. White (Ph.D., Missouri), instructor in speech and director of forensics; Mildred Flamenbaum, speech correctionist; John B. Newman, instructor in speech and director of dramatics; Clark S. Marlor, Benjamin L. Kapen, tutors.

San Francisco State College: William Dempsey, supervisor of radio and television.

San Jose State College: Mrs. Dorothy Johnson, Vivian Lang, James Egbert.

Syracuse University: Arthur Weld, Jr., television producer-director.

Temple University: Georgiana Peacher, (Ph.D., Northwestern), director of the speech clinic; Mrs. Virginia Palmer, Arline Hitschfield, clinicians.

Texas Christian University: S. Walker Baker (M.F.A., Western Reserve), technical director; Roberta Baker (M.A., Wisconsin), instructor in costuming; Charles Henson (M.A., Northwestern), director of radio; Mrs. Dorothy Henson Munro (M.A., Ohio), director of the speech clinic; Mrs. Ann Stephens (M.A., University of North Carolina), head of the children's workshop.

Washington University: D. Kenneth Wilson (Ph.D., Purdue), assistant professor of speech and director of the speech clinic; Leland M. Griffin (Ph.D., Cornell), assistant professor in speech and English.

Wheaton College: Paul Shellhouse (M.A., Bradley).

To be congratulated for the new titles attached to their names are:

Arthur J. Bronstein, assistant professor of speech, Queens College.

J. Calvin Callaghan, associate professor of speech and chairman of the department of public address, Syracuse University.

Donald W. Lyon, assistant professor of radio and coordinator of radio and television, Syracuse University.

Arlington County, Virginia, announces new public school speech personnel with widespread credentials: Carlton McEachern (Michigan and Alabama); Robert Johnson (Brigham Young

and Teachers' College, Columbia); Olive Hensel (California and Yale); James Earle (North Carolina and Teachers' College, Columbia); William Fermaad (New School for Social Research and Teachers' College, Columbia); Chester Boyd (Syracuse); Ruth Breen (Elmira State Teachers' College and Teachers' College, Columbia); Patricia Callery Waslewski (Illinois). Mrs. Zelda Horner Kosh is supervisor of the Speech Education Department.

IN THE CURRICULUM

At Indiana University, a new course offered in Television Production will have practical work provided through the facilities of WTTV in Bloomington.

Temple University's faculty has offered this year a number of special extension courses in speaking techniques. Dr. Gordon F. Hostettler is conducting a course in public speaking for the Philadelphia chapter of the American Savings and Loan Association Institute. Robert Haakenson taught a course in public speaking, discussion, and parliamentary procedure for the Lutheran Board of Inner Missions at the Mount Airy Lutheran Seminary, Philadelphia, during October and November. John B. Roberts is the instructor in courses on conference technique arranged by the Temple University management service for officials and employees of the Food Fair Stores, Inc.

ON THE STAGES

Original scripts, first showings, and contemporary European imports appear noticeably in the current college and university theater seasons. The opening production in November of the new University of Arkansas theater was an original dramatic musical, *Acres of Sky*, based on a regional Ozarks novel by Charles Morrow Wilson. The lyrics and libretto were written by Zoe Lund Schiller, who holds the current Saxton award from Harper Brothers, and the music was composed by Arthur Kreutz, Prix de Rome and Guggenheim award winner. Faculty of music and dance departments contributed musical direction and choreography, and the entire production was under the supervision of Virgil Baker, head of the department of speech and dramatic art. . . . For its final production of the season, Texas Christian University announces a combination of drama and ballet, *Crest of the Wave*, by David Preston, ballet master on the staff. . . . The Adams Memorial Theater at Williams College in Massachusetts had a December premiere of *Shadow of a Star*, a new play by Nicholas Biel, whose one-act, *The Devil's Foot*, appeared in the 1945 Mayorga collection. . . . The Yale department of drama's December offerings were also unique. *The Children of the Ladybug*, written by a Yale senior, Robert Thom, while studying under Lemist Esler, assistant professor of playwriting, was presented as a major production at the University Theater. Direction was by James Light, formerly head of the drama faculty of the New School for Social Research, currently with the Yale faculty as visiting critic in play direction. In the same month, an Experimental Theater audience saw *Happy as Larry*, by the Irish playwright, Donagh McDonagh. . . . The Arena Workshop Theater at Long Island University presented *Devil Take Jamie*, a new play by Bruce Marcus, and *The Systems of Doctor Tarr and Professor Fether*, adapted from the Poe Story by Allen Reed; Dennis Brown, chairman of the department of speech and drama, directed. . . . The Cornell Dramatic Club includes in its program *Pyramus and Thisbe*, adapted from *A Midsummer Night's Dream*, and an evening of one acts by Cornell authors. . . . *Jordon River Revue*, scheduled at the Indiana University Theater is a student-written musical. . . . The Templayers of Temple University opened their season with a production of *Dr. Knock*, the first performance of this script on a Philadelphia stage; direction was by Paul Randall, staging by Clemen Peck. . . .Concurrently with the Broadway production, *The Tower Beyond Tragedy* was staged at the University of Georgia Theater by Leighton M. Ballew, head of the department of drama, who had secured the script from Mr. Jeffers last summer. This month's agenda includes a state tour of George Seaton's *But Not Goodbye*. . . . The first New York showing of Christopher Fry's *Thor with Angels* will be a March feature of the Fordham University Theater under the direction of Edmond Kloten. Other unusual Fordham offerings this season are a revival of the 1891 musical comedy, *A Trip to Chinatown*, *Colombyre* by Gabriel Marcel, and *Ralph Roister Doister*.

During the Christmas season, college departments of drama contributed distinctively to community celebrations. The Sarah Lawrence Travelling Theater brought *The Nativity Play* in fifteenth century fashion to various Westchester parks and village squares. The stage was a large wagon, drawn by horses from town to town, and accompanied by a cast of fifteen players and a band of Old English carolers, erstwhile the Sarah Lawrence Chorus. The

medieval Coventry play, orginally produced by the Tailors' and Shearers' Guild, was adapted with an attempt to preserve the simplicity and authentic atmosphere of the mystery performance. Its scene sequence included the Annunciation, the Journey to Bethlehem, the Revelation to the Kings and Shepherds, Herod's plan of massacre, the Adoration in the Manger, and the start of the flight into Egypt. Action was presented in arena style with the audience on three sides of the wagon. The entire production was directed by Madalyn O'Shea, head of the theater faculty, and the single setting was designed by John Blankenship. . . . Across the continent in Oregon, the Linfield College Vesper Players have been presenting religious drama for churches of all denominations. Last year they travelled approximately six thousand miles, and the coming year's itinerary includes, in addition to regular Sunday excursions, a tour of the Puget Sound, southern Idaho, and eastern Oregon areas.

Complete theater schedules reported for this issue:

University of Alabama. *Goodbye My Fancy*, Percy MacKaye's *The Scarecrow*, *The Tempest*.

Bowling Green University. *Three Men on a Horse*, *The Little Foxes*, *Romeo and Juliet*.

Teachers' College, Columbia University. Philip Barry's *White Wings*.

Cornell University. *Pyramus and Thisbe*, *The Male Animal*, *Angel Street*, *Arms and the Man*, *Once Upon a Hill*.

Florida State University. *Arms and the Man*, *Family Portrait*.

University of Georgia. *Born Yesterday*, *The Tower Beyond Tragedy*, *Naughty Marietta*, George Seaton's *But Not Goodbye*, *The Taming of the Shrew*.

University of Illinois. *Arms and the Man*, *Oedipus Rex*, *The Mad Woman of Chaillot*, *An Enemy of the People*, Menotti's *The Old Maid and the Thief*, *Romeo and Juliet*, *The Knight of the Burning Pestle*.

University of Illinois (Chicago Undergraduate Division). *Julius Caesar*, in modern dress.

Indiana University. *Biography*, *The Male Animal*, *Heartbreak House*, *Dark of the Moon*, *Jordon River Revue*, *Romeo and Juliet*.

State University of Iowa. *Green Grow the Lilacs*, *The Adding Machine*, *Goodbye My Fancy*, *The Heiress*, *Major Barbara*, *The Little Foxes*, *The Mad Woman of Chaillot*.

Long Island University. J. B. Priestley's *Dangerous Corner*, Moliere's *The Miser*, *Devil Take Jamie*, *The Systems of Dr. Tarr and Professor Fether*.

University of Maine. *The Silver Whistle*, *Another Part of the Forest*.

Marietta College. Henry Arthur Jones' *Dolly Reforming Herself*, *The Merry Wives of Windsor*, *The Pirates of Penzance*, *Angel Street* and *The Blue Bird*.

Mundelein College. *The Velvet Glove*.

University of Nebraska. *Antigone*, *Caesar and Cleopatra*.

Ohio Northern University. *Belvedere*, Henry Van Dyke's *The House of Rimmon*, *Abie's Irish Rose*, *Uncle Tom's Cabin*, *The Ghost Train*, *Henry IV*, *part one*.

Queens College. *All My Sons*.

San Jose State College. *School for Scandal*, *Golden Boy*, *Pygmalion*, *The Flies*, *The Three Sisters*, Obey's *Noah*.

Temple University. *Dr. Knock*, *Family Portrait*.

Texas Christian University. *Three Men on a Horse*, *The Damask Cheek*, *Nathan the Wise*, *The Heiress*, *As You Like It*, *Crest of the Wave*.

Williams College. *Liliom*, *Shadow of a Star*, *The Importance of Being Earnest*, *Othello*.

University of Wyoming. *You Can't Take It With You*, *The Skin of Our Teeth*, *The Young and Fair*, *Arms and the Man*, *Papa Is All*, *The Mikado*.

IN THE STUDIOS

The week of January 8, Station WFIL-TV in Philadelphia, backed by nineteen middle Atlantic colleges and universities, launched an impressive series. The televised *University of the Air* will offer courses in Spanish, Self-Improvement, Child Care, Government, and Nuclear Physics for the Layman.

The television program at the State University of Iowa includes the production of a half-hour drama and a general education program alternating weekly over WOC-TV, Davenport. Outstanding have been TV performances of *Abraham Lincoln*, *The Importance of Being Earnest*, and the *Sherlock Holmes* series; a new series scheduled for January is based on Hartzell Spence's novel, *Get Thee Behind Me*. General education programs, varying in subject matter from charcoal-drawing to the Korean situation, utilize university resources to provide information and discussion. Cinematography classes supply footage for the programs and will eventually present complete film for TV screening.

Foreign students studying at Linfield College are interviewed weekly over KMCM, McMinnville, Oregon, in a series designed to acquaint the college and community with them.

The Department of Speech, Pennsylvania State College, is sponsoring eleven television programs to be presented over WFIL-TV, Philadelphia. Dr. Harold E. Nelson and Edward A. Lambert are directing the series.

Don W. Lyon, TV Program Director, Syracuse University Radio and Television Center, has announced the inauguration of a thirty-week series of television programs presented by the Center and the university geography department. The series is designed to compare the resources of the United States and Russia, and six graduate students from the geography department have been assigned to prepare special visual effects and evaluate program effectiveness. Programs originate in the television studio of the university and are telecast over WSYR-TV, Syracuse. Arthur Weld, Jr., directs; Mr. Weld is a recent addition to the staff in the capacity of television producer-director; he has been for four years television director at WRGB, Schenectady, and WMAL, Washington.

Edward C. Jones, manager of the university radio station WAER, has announced that WAER has been granted an increase in power to 1000 watts by the Federal Communications Commission. WAER now broadcasts seven hours a day, seven days a week.

The Empire State FM School of the Air, under the administration of Eugene S. Foster of the staff, currently has programs in 8000 New York State elementary classrooms each week, and its listening audience totals approximately 250,000 pupils.

Lawrance Myers, Jr., of the staff, recently produced a patriotic pageant, "Pillar of Light," as part of the All-American Day ceremonies sponsored by the Americanization League and other civic groups in Syracuse. In response to the interest generated the script was adapted and produced by Mr. Myers as a radio program. It was played in all city and county schools as background for a county-wide essay contest, with prizes totaling hundreds of dollars.

Temple University's debate council and radio station WRTI are participating in a series of weekly remote control broadcasts with the University of Pennsylvania. The title of the series is "Focus." Temple students in their WRTI studios debate and discuss current issues with representatives of the University of Pennsylvania, speaking from WXPN. For the two-day Television Seminar to be held in Baltimore this month, Temple will be co-sponsor with Station WAAM, American University, and Johns Hopkins University.

For the third consecutive year, Texas Christian University will present a series of thirty-minute television programs on WBAP-TV. A dramatic serial, "Dean of the College," written by students in TV writing, will this year be entirely student-produced as well, including camera operation, lighting, props, and control room direction.

In addition to the six programs produced each week for commercial stations, the Texas Christian University Radio Division has initiated a new service with gratifying response: the best of the studio productions are recorded on 16-inch discs and sent on a rotating basis to twelve scattered independent 250 watt stations.

AT THE CLINICS AND LABORATORIES

The University of Florida announces that Dr. Darrel J. Mase will fill a newly-created position as the Coordinator of the Florida Center of Clinical Services. In this capacity, Dr. Mase brings together the work of six clinics. The program will provide extensive clinic services to patients on and off campus, serve as center for training graduate students, and sponsor an extensive research program.

The Speech Clinic of the University of Illinois has moved into spacious new quarters provided through purchase and remodeling of a large dwelling known as the Rolfe house.

In October Dr. Frederick Darley and Dr. D. C. Spriestersbach of the State University of Iowa staff toured outstanding speech clinics in the Chicago area to investigate clinical services. Among those visited were the Cleft Palate Clinic of the University of Illinois Medical School, the Illinois Eye and Ear Infirmary, and the Hospital School for Severely Handicapped Children.

A new university and community speech clinic was opened in October as part of the newly-organized speech and theater department of Long Island University. Mary Helen Harden is faculty therapist in charge.

The Purdue Navy Research Project in Voice Communication is currently conducting a special study for the U.S. Marine Corps at the U.S. Marine Base, Quantico. Robert Bilger of the Purdue staff is in residence there.

The Temple University Clinic, in its first year of operation at the University Hospital, is under the direction of Dr. Georgiana Peacher.

FROM PLATFORM AND CONFERENCE TABLE

Bradley University held its Fourth Annual Invitational Speech Tournament on November

17 and 18. Forty-four colleges attended and participated in discussion, debate, extempore speaking, radio speaking, folk tale telling, original oratory, and after-dinner speaking. William R. White and Lawrence E. Norton had charge of the meeting.

The debate squad of Florida State University opened its activities for the year by representing the school at the Southern TKA Tournament at the University of Florida at Gainesville, and later at the Annual Discussion Tournament of the University of Alabama. The department of Speech sponsored the Second Annual Invitational Debate Tournament on January 19 and 20; contests were open in debate, oratory, extemporaneous speaking, after-dinner speaking, and oral interpretation.

The Illini Forensic Association of the University of Illinois has established a series of monthly parliamentary debates to which guest student speakers are invited from other campuses. Thus far, participant schools include Bradley University, Butler University, and the University of Chicago; topics have been "Candidates for Public Office Should Be Allowed to Speak on Campus," "Intercollegiate Athletics Serve the Best Interests of Education," and "Preventative War is Justifiable."

At the Chicago Undergraduate Division of the University of Illinois, the debate team sponsored an invitational tournament on December 8 and 9 with thirty-six units from twenty-six colleges and universities participating. Purdue University placed first in traditional debating, with Wayne, Bradley, Bowling Green, and Wisconsin tied for second. Ten colleges participated in parliamentary debating on December 8. The forensics group has held an intramural tournament with a record number of participants, sponsored a series of public forums, and has engaged in a number of non-decision and tournament debates. Larry Robbins and Gerald Reese received a rating of "excellent" at the Kirksville, Missouri, tournament.

Linfield College is host to state-wide tournaments this month and next; the Nineteenth Annual Interscholastic Tournament for Oregon high school students is scheduled for February 15, 16, and 17, and the Linfield Intercollegiate Tournament will come of age this year in a celebration of its twenty-first anniversary March 1, 2, and 3. The latter meeting is one of the largest forensic tournaments in the United States; last year schools representing eleven western states participated.

In November, the speech department of Marietta College held a parliamentary procedure clinic for all officers of campus organizations. The first high school discussion conference held in that Ohio section attracted juniors and seniors from a seventy-five-mile radius. Partial scholarships to the college were offered as prizes to the superior participants.

The Fourth Annual Central Ohio Discussion Conference took place at Ohio State University on November 30 and December 1. Dr. William Utterback, director of the Ohio Discussion Service, acted as moderator of the summation sessions. The general topic was "How Should the United States Prepare to Defend Itself in the Present World Crisis?"

The University of Nebraska Debate Squad has been participating in an extensive series of audience debates this year, the local chapter of Delta Sigma Rho serving as contact for local and state audiences. In addition to their appearances within state borders, their schedule includes conferences at: The University of Iowa, December 1 and 2; Iowa State Teachers' College, December 8 and 9; Purdue University, January 12 and 13; St. Thomas Conference, St. Paul, Minnesota, March 1 through 3; and the University of Wisconsin, March 9 and 10.

Temple University's Civic Forum League for Secondary School Students is a model United Nations for the second consecutive year. Its activities are jointly sponsored by the World Affairs Council of Philadelphia and the speech staff at the University. Dr. Gordon F. Hostettler is director, Mary Hamilton is in charge of individual speaking, and Robert Haakenson, radio and television director.

More than one hundred high school debaters and their coaches attended an institute at Washington University in St. Louis in October. After a demonstration debate by Washington University and the University of Illinois on the national high school question faculty members of both institutions discussed various aspects of the resolution.

PERSONAL NOTES

Professor Raymond G. Smith, who received his doctorate in Speech at Wisconsin during the 1950 summer session, has resumed his duties as director of courses in Public Speaking at Indiana University.

At the University of Nebraska, Paul Bogen, Assistant Professor of Speech and Radio, has returned after two years of study toward the doctorate at Ohio State; Lucile Cypreansen,